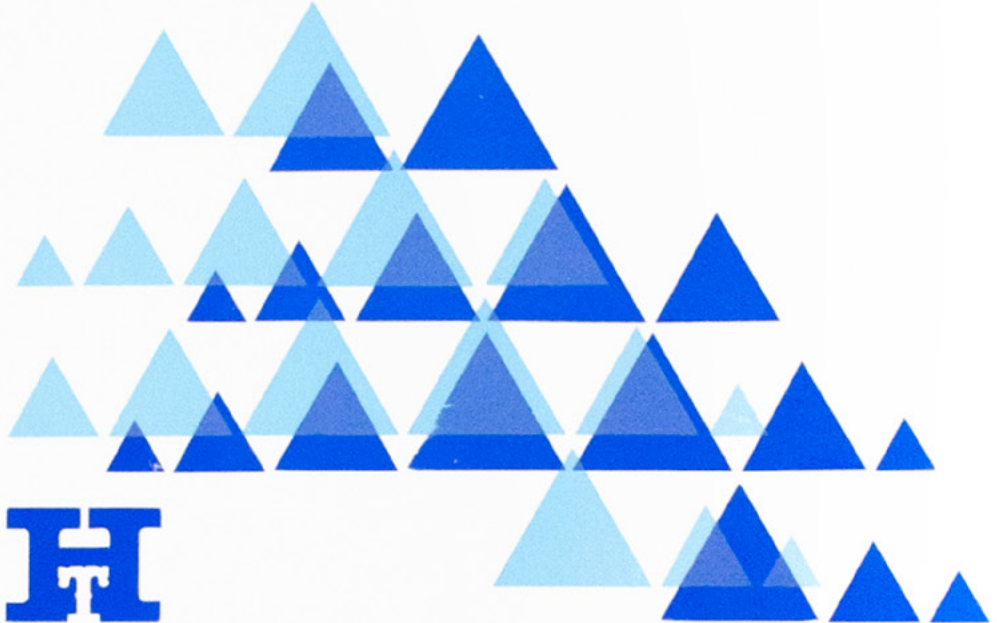


**MAY 11-
JUNE 30
2016**
HAMILTON GALLERY



H

NEW



IMPRESSIONS



NEW

H

TRAVELS TO
**DESIGN COLLEGE
AUSTRALIA**
FALL 2016

HAMILTON WOOD TYPE
& PRINTING MUSEUM
1816 10TH ST. TWO RIVERS, WI
WWW.WOODTYPE.ORG
920-794-6272

HAMILTON WOOD TYPE & PRINTING MUSEUM

1816 10th Street, Two Rivers, Wisconsin ▲ www.woodtype.org



FOREWARD

The Hamilton Wood Type & Printing Museum is the only museum dedicated to the preservation, study, production and printing of wood type. With 1.5 million pieces of wood type and more than 1,000 styles and sizes of patterns, Hamilton's collection is one of the premier wood type collections in the world. In addition to wood type, the museum is home to an amazing array of advertising cuts from the 1930s through the 1970s. The museum houses all of the equipment necessary to make wood type and print with it, plus the equipment used in the production of hot metal type, tools of the craft and rare type specimen catalogs. Hamilton is a working museum that provides educational demonstrations, field trips and workshops. Hamilton also offers opportunities for artists, printers, historians and other scholars to experience this vast wood type collection.

For more information about the Hamilton Wood Type & Printing Museum visit www.woodtype.org

Hamilton Wood Type & Printing Museum
1816 10th Street
Two Rivers, Wisconsin 54241
920.794.6272

INTRODUCTION

New Impressions is an international juried exhibition to showcase exploration and creativity with letterpress printing techniques. This call attracted 196 diverse entries from across the globe. The final 36 works on display are from artists in Australia, Canada, Italy, the Netherlands, Switzerland, United Kingdom, and the United States.

The exhibition was juried by Paul Brown, Professor of Graphic Design at Indiana University; Amelia Hugill-Fontanel, Associate Curator at the Cary Graphic Arts Collection at Rochester Institute of Technology; and Jim Sherraden, Manager, Chief Designer and Archivist at Hatch Show Print.

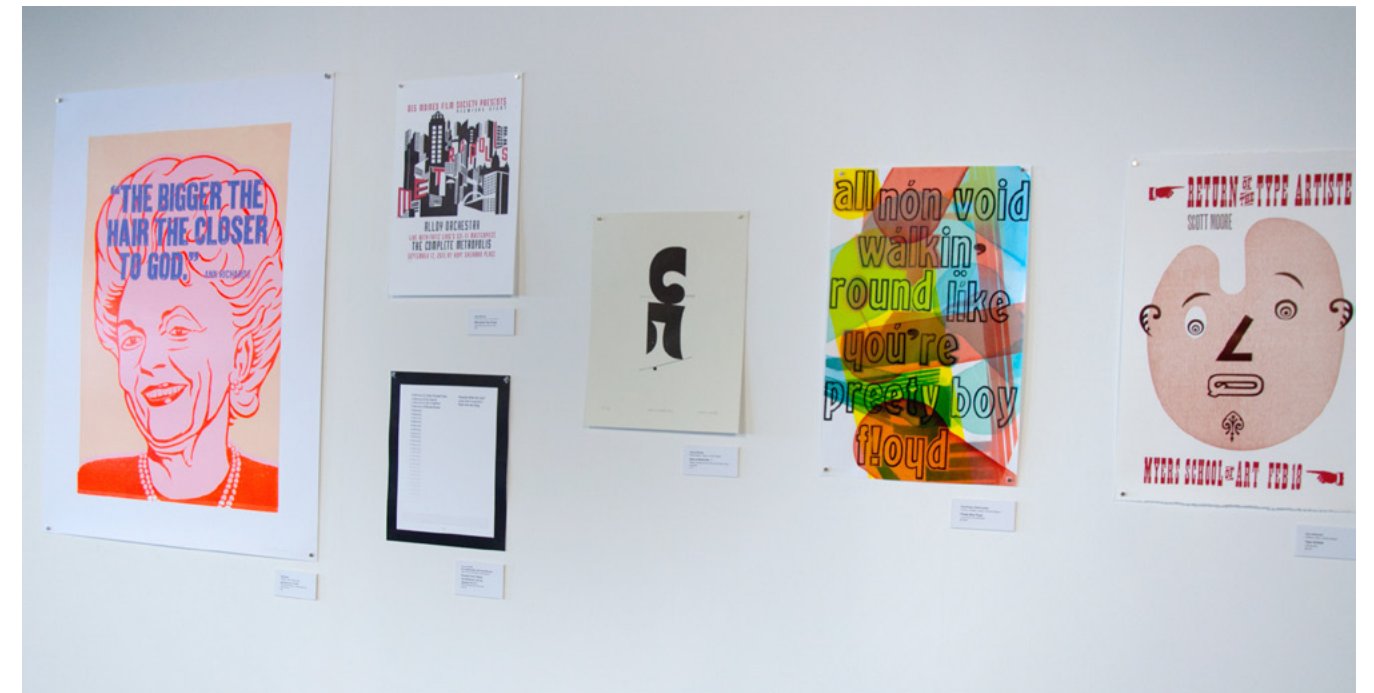
The exhibition poster for the show, which is featured on the cover of this catalog, was designed and printed by Nick Larson with assistance from Jim Moran and Stephanie Carpenter. It can be purchased at the museum online shop, Hamilton Dry Goods.

Exhibition on Display at the Museum: May 1–June 30, 2016

Opening Reception and Awards: June 11, 2016, 5–7pm

Upon the exhibition closing at the Hamilton Wood Type & Printing Museum it will travel to Australia to be displayed at the Design College Australia in Brisbane.

Exhibition on Display at Design College Australia: August 9–21, 2016





JURORS' STATEMENTS

Thank you to the Hamilton Wood Type & Printing Museum for the chance to be a juror for this iteration of the *New Impressions* exhibition. With so many excellent entries, it was a wonderfully difficult and exhilarating experience.

Limitations galvanize the imagination.

The above is a quote from an interview heard on NPR's Fresh Air, a radio program of contemporary arts and issues. The particular program was an interview with an author translating a book from French to English and the challenges of that task.

Limitations are plentiful in letterpress printing – there are many opportunities for the imagination to be galvanized. The resourcefulness and inventiveness displayed in the letterpress work submitted and accepted to the New Impressions exhibition at the Hamilton Wood Type & Printing Museum is truly remarkable. Exploiting substrate, printing surface, and process, the works included in this exhibition inspire new and experienced letterpress printers alike. More importantly, the results of the artists/designers/printers being “galvanized” communicate, engage, inform, mesmerize, educate, and captivate us all.

Paul Brown
Associate Professor of Graphic Design
Indiana University
Bloomington, Indiana

JURORS' STATEMENTS

The Printed Word Becomes the Printed Image

It never ceases to amaze me how hundreds of years of communication depended upon the arrangement of letters that were cast from metal molds, often in combination with characters that were carved from wooden blocks. Letterpress printing produced the tidal wave of words that have so influenced the movements of our modern age: inciting humans to seek enlightenment or revolution, and share in creative thought. Today our consumption of words is dominated by glyphs made from electrostatic charges and light-emitting diodes. Is there any place for their analog ancestors in a world where words last only as long as our fingers can swipe them away?

Yes, absolutely. Words in print are survivors in the 21st century. But the most exciting development now is that the printed word is transforming into the printed image. The inky words impressed into paper are no longer content to sit monochromatically in lines and columns as they have for generations. They combine at the hands of their compositors to resonate with color, texture, and abstraction. Individual letters and ornaments can work together like cells to construct intricate pictures, or single massive type forms demand appreciation of their structural serifs and contours on paper. Sometimes the words originate as pixels, but seem to gain new meaning and respect when they are ultimately printed with a plastic or metal plate. In letterpress printing, the medium is the message.

The 2016 Hamilton Wood Type & Printing Museum's *New Impressions* exhibition is evidence of this landmark transformation. The prints herein are typographic and painterly, informational and expressive. Their corpus makes me giddy with the notion that the real, tactile, printed word will endure, often evolving into the realm of fine visual art.

Amelia Fontanel
Associate Curator
RIT Cary Graphic Arts Collection
Rochester, New York



JURORS' STATEMENTS



Being asked to judge any printmaking or design competition is one of the strongest roads to being re-energized... Same thing with the workshops done with Hatch Show Print: the opportunity to see what folks are able to do with some type and imagination is wonderful, curious, and confusing in the best sense of the word. “How’d they do that?” “Never have seen that combination before...”

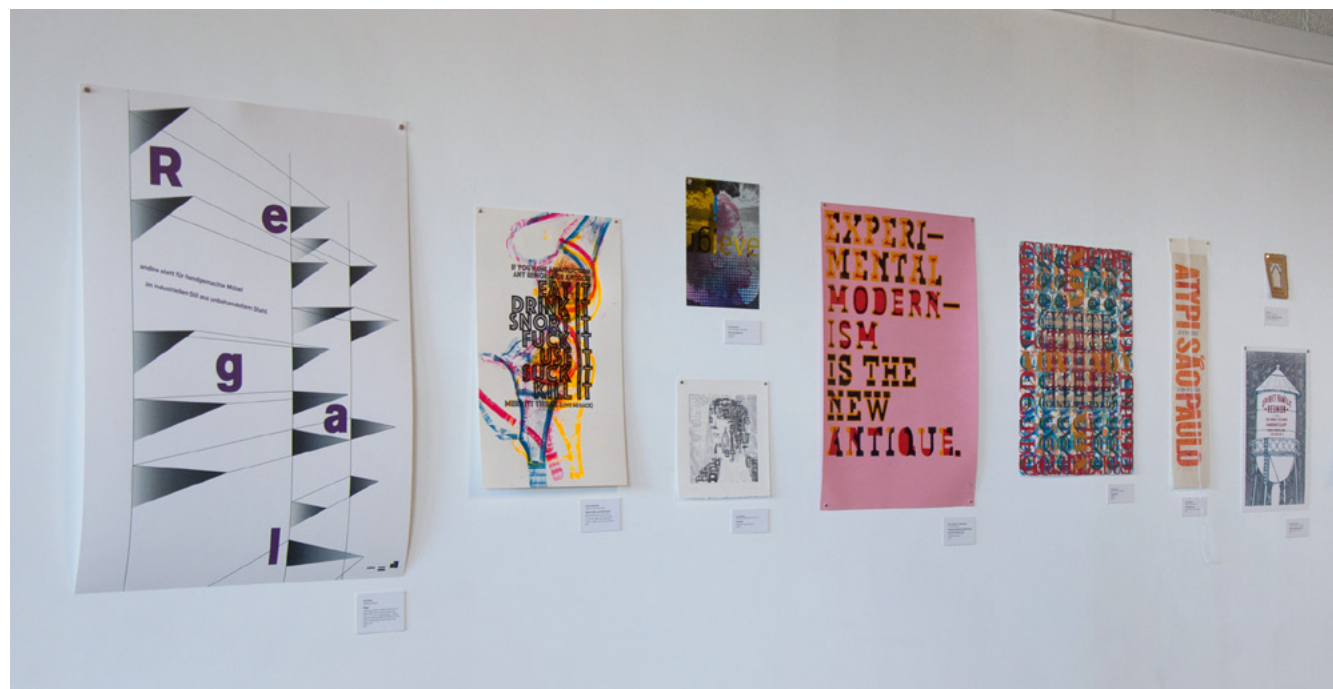
With that being said, and, while there were multiple levels of expertise/ experience in what was jurored, it’s noticeable that, with this new energy being given to letterpress, perhaps there aren’t enough seasoned teachers around to give people the fundamentals. Such as learning to “kiss” the type to the paper instead of mashing. Good use of margins and rules. Justification of the information.

A good abstract artist doesn’t jump straight into abstract art, he/she starts with, perhaps, the human form, still lifes. Then the progression begins towards experimentation and fascination. A celebration of typography foundations and the tip of the hat to the folks who approached typesetting as a job, not a hobby.

That’s the pep-talk.

Congratulations to all the contestants, thanks for the opportunity to see the goodies.

Jim Sherraden
Manager, Chief Designer and Archivist
Hatch Show Print
Nashville, Tennessee



New North Press, Richard Ardagh

London, United Kingdom

London (Life Awake) 2016

Wood & metal type letterpress printed
NFS

Artist Biography

New North Press is an artisan letterpress print and design studio in London, UK. Established in 1986, we have amassed a large library of wood and metal type which we use in commissioned work, our own print editions and to teach introductory classes in letterpress.

Description of Process

All our work is printed on hand-pull Colombian and Albion presses. Type is set by hand and inked using a brayer. London (Life Awake) 2016: This print edition features an updated excerpt of Charles Lamb's letter to William Wordsworth written on 30th January 1801, inserting contemporary references for 2016. The colour separation is achieved by using the frisket to mask areas of the forme so that, when over-printed, the London Underground roundel is revealed.



Victoria Marie Bee

Lubbock, Texas, United States

Suck It (from Love Me Back)

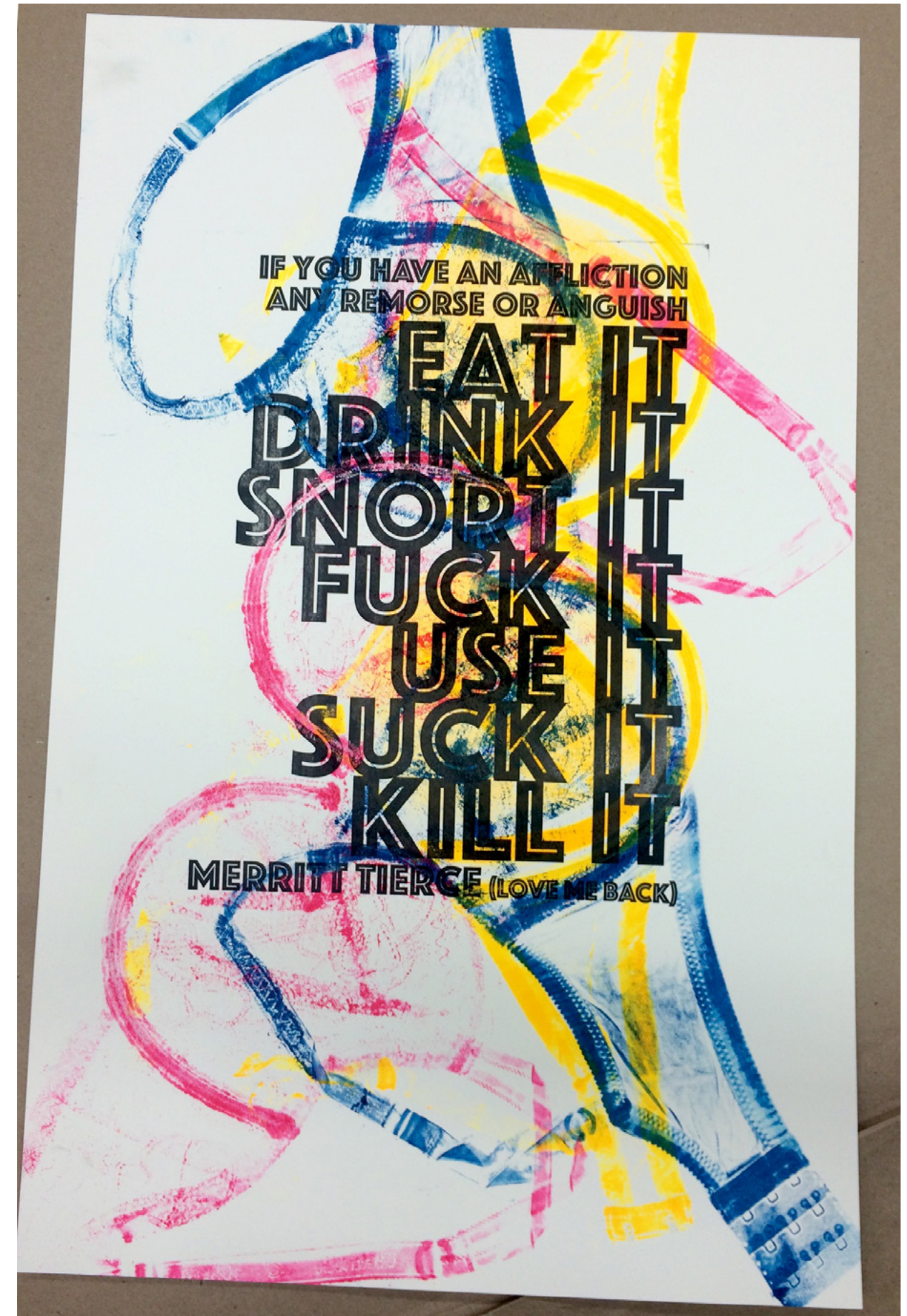
Bras printed type-high, with type from a photo-polymer plate, letterpress broadside of a line from Merritt Tierce's short story "Suck It," featured in her novel Love Me Back.
NFS

Artist Biography

Victoria Marie Bee is an artist & writer, currently residing in Lubbock, Texas. She is an MFA Candidate at Texas Tech University (graduating in December 2016), where she also earned her MAE. Bee was recently awarded the highly competitive 2016 SPE Award for Innovations in Imaging; the 2016 Lott Regents Scholarship; the 2015 Penland Partners Program Award; the 2015 Dave Dickey Memorial Scholarship; & is also a recipient of the Helen DeVitt Jones Print Studio Fellowship in both 2015 & 2016. She teaches photography courses at Texas Tech University, and letterpress classes & workshops at Charles Adams Studio Project. Bee exhibits & is published nationally.

Description of Process

I push the limits of materials & question human involvement in mechanical methods of reproduction such as photography & letterpress. I am especially interested when the physical process itself reveals part of the concept, such as "pressure" and "pressing." From the writing on the backs of photographs, to Emily Dickinson's poetry on scraps of paper (and her extensive herbarium), to manipulating found fabrics and pressing them with other materials in a lens-less scanner, to pressing them again onto fabric or paper with type-high materials in a press bed, to creation from destruction, I flip the power of "pressure," and actively engage in the verb "pressing." The word "pressure" implies that someone or some other force is doing the pushing, and in control. I take this power to be an act of holding someone (or something) back. By doing the "pressing" within my artwork, I am actively regaining control and changing the narrative. I love trying new methods & technologies, in addition to traditional printing. Some of my recent research has included the following: pressure printing, laser cut plates, photo-polymer plates, & wood type created using a CNC Router. One of my favorite things to do is take objects & make them type-high. I use the press as a tool, just like the camera.



Laura Bentley

Seattle, Washington, United States

Train Type

Letterpress with handset type
\$60.00

Artist Biography

Laura Bentley is an artist and proprietor of Pinwheel Press in Seattle, Washington. Her passion is printing with handset type whether printing in her own studio or assisting with classes at the School of Visual Concepts. Her current focus is using ornamental type to create illustrations.

Description of Process

This cityscape with train was composed with handset type and printed as part of a workshop at Wells College in western New York state. Type originally designed to print decorative borders is arranged to create a city skyline and a whimsical train. 96pt type, an unusually large size for metal type, in a typeface named "Empire" is turned upside down to form a bridge for the train.



R-N-R Showprint, Ivanete Blanco and David Shields

Norfolk, Virginia, United States

The Smithville Papers No.7

Letterpress

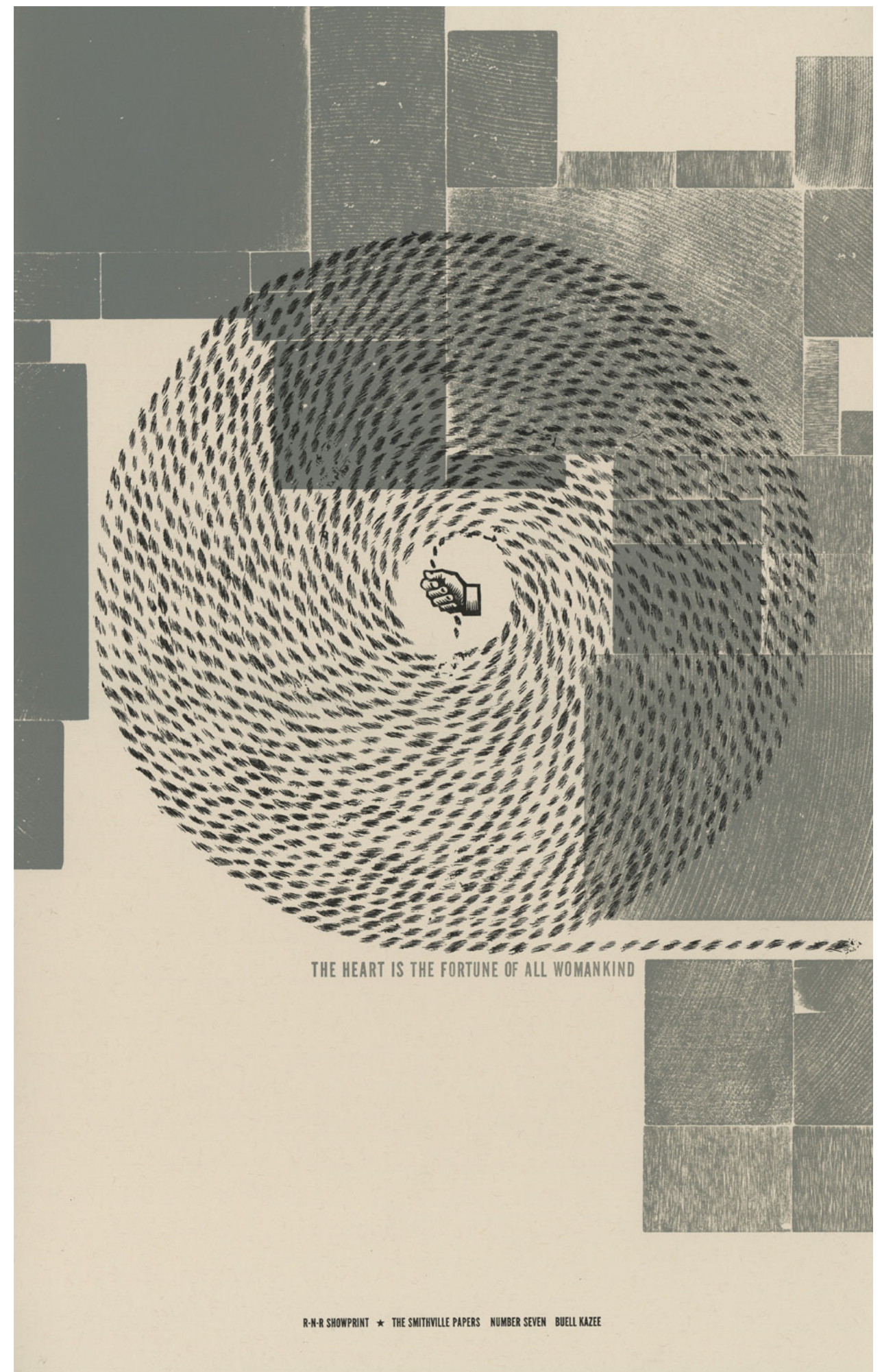
NFS

Artist Biography

R-N-R Showprint is a collaborative letterpress and graphic design studio based in Norfolk, Virginia. Started in 2012, our company provides design work for a variety of area artists, arts groups, and non-profits.

Description of Process

While our point of departure is the traditional show print utilizing Old Dominion University's historic letterpress collection, we regularly incorporate custom plates created from traditional linocuts and non-traditional materials from rope and fabric to OSB and automotive gasket.



THE HEART IS THE FORTUNE OF ALL WOMANKIND

Art Brown

Kingsport, Tennessee, United States

Building Yet Another Politician With Preacher Hair

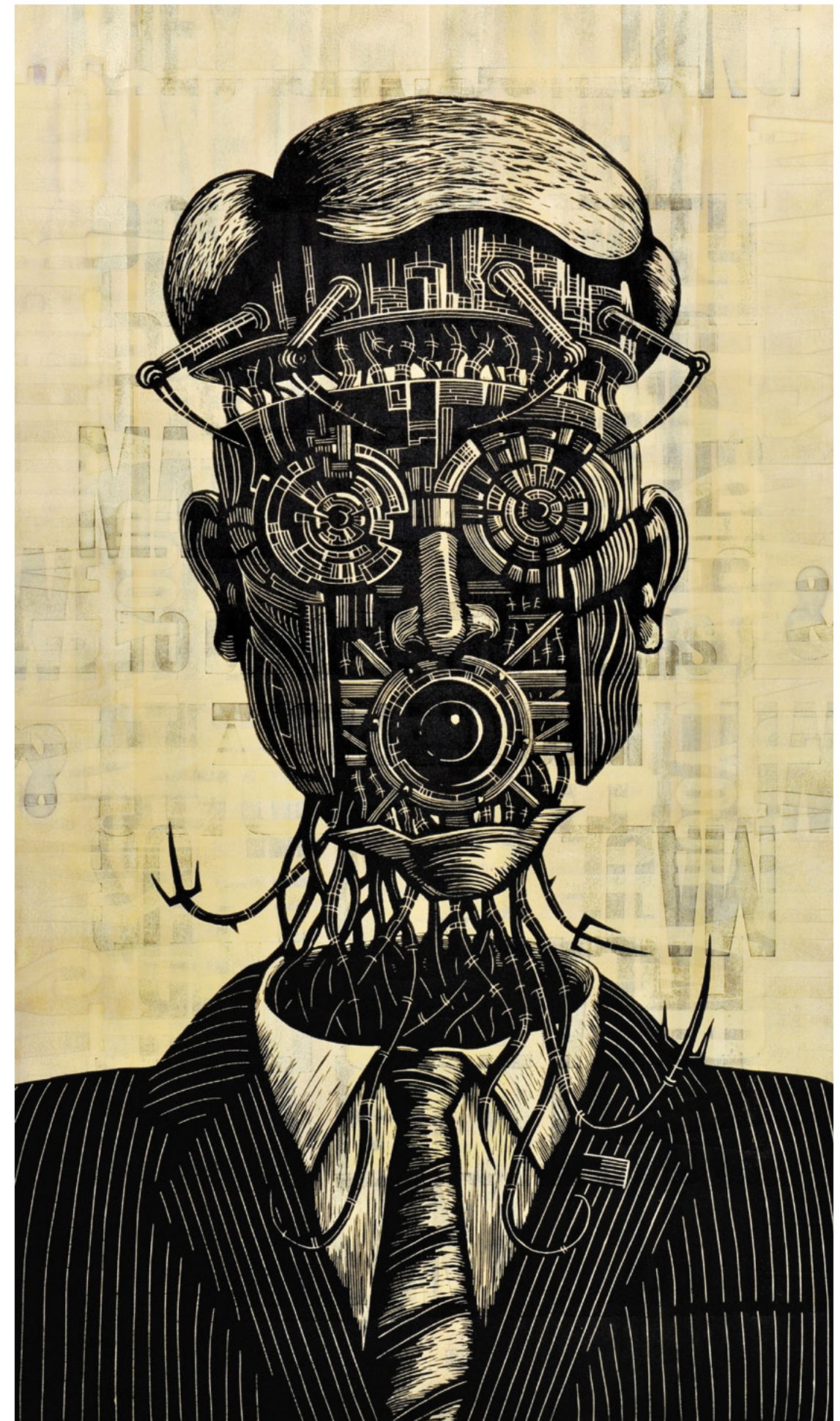
Linocut and Letterpress
\$1,750.00

Artist Biography

Art Brown, of Kingsport, Tennessee, is an award-winning graphic designer with over 20 years of experience. In addition, he is a dedicated and inspiring educator at Milligan College, where he serves as assistant professor of communications teaching graphic design. Brown earned an MFA in studio art in 2014 from East Tennessee State University. Brown is also an accomplished artist and printmaker. His artwork combines political satire, odd news stories, and images of dark mechanical creatures. The linocut images are printed over many overlapping layers of words printed from antique letterpress wood type. The layers of type frequently address political issues, but also tell stories of robotic monsters, their schemes, and their corruption. His works have been exhibited in numerous juried exhibits nationally and internationally, including the inaugural New Impressions exhibit at Hamilton Wood Type & Printing Museum in Two Rivers, Wisconsin; Linus Galleries in Los Angeles; the FL3TCH3R Exhibit at The Reece Museum in Johnson City, Tennessee; The Emporium Center in Knoxville, Tennessee; and the International Pavilion Gallery at Ulsan University in South Korea.

Description of Process

My artwork combines overlapping layers of linocut images, ink rolled onto the paper with a small brayer, and many layers of words printed from antique letterpress wood type. Along with carving my primary images into linoleum, I begin prepping my backgrounds by painting/rolling stripes of ink onto the paper. Then I begin setting type to tell part of the story of the piece. I do not have access to a traditional letterpress so I use an etching press and secure the wood type with small pieces of wood I have cut to use as furniture. For kerning I break strips of thin balsa wood into small pieces to use (and reuse) between the letters as reglets. Then I use thick masking tape to secure the makeshift furniture to the flat bed of the etching press so the wood type stays in place. Usually each piece has at least 25-30 layers of type in the background—often with layers of rolled on ink from the brayer in between. Each pass is inked by hand. Finally I overprint the primary image in black over the many layers of type. The inks I use typically allow the layers of type to still be seen through the primary image – often having a slightly different finish when seen in proper lighting.



Rebecca Chamlee

Simi Valley, California, United States

Ochre Sea Star

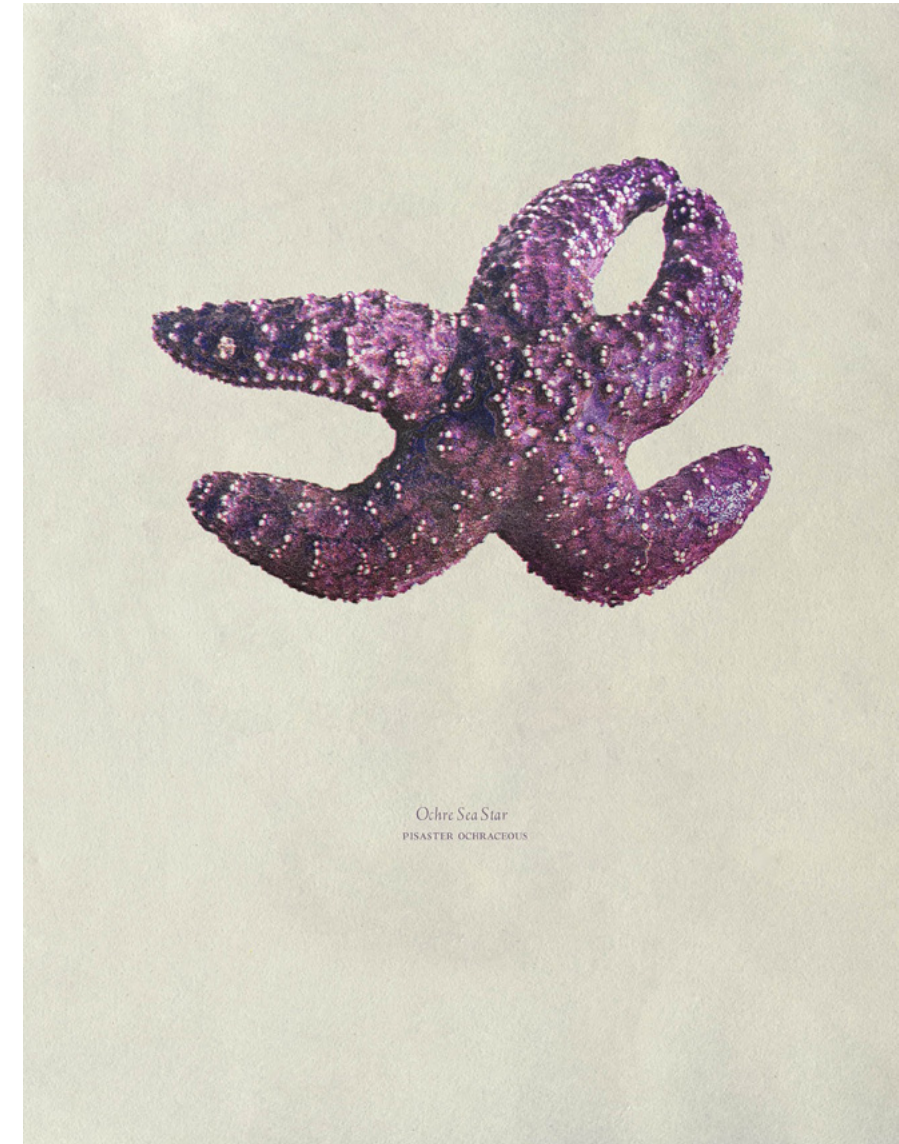
Letterpress printed
\$100.00

Artist Biography

As a graphic design student at Otis College of Art and Design in Los Angeles in the early eighties Rebecca Chamlee was introduced to letterpress printing and artists books. This transforming experience continues to inspire and inform the direction she has taken in her 30-year career as an artist. To pursue her ambitions in book arts Chamlee acquired a Vandercook 4 hand-operated cylinder press in 1985 and began producing finely crafted, limited-edition, hand-bound letterpress printed books, broadsides and ephemera under the imprint of Pie In The Sky Press. Her work is in prominent special and private collections throughout the U.S. and has been exhibited widely. Rebecca joined Otis as an associate professor in 2002 to teach book arts classes. Chamlee is also a workshop instructor in letterpress printing, bookbinding and boxmaking. Books are Rebecca's artistic passion and medium, that explore the intersection of many disciplines such as writing, graphic design, typography, printing, paper craft, image making and the traditional craft of bookbinding. The medium integrates experimentation with technical, traditional and conceptual considerations. She is interested in more than just the narrative structure of the book but also in the physical object. The sensation of smelling the ink and touching the paper to feel the impression of the type, echoing the tone and content of text in accompanying images, the typography and the binding, combine to immerse all senses and invoke response on many levels.

Description of Process

The marine animal prints are part of my upcoming artist's book, *At Low Water*. While exploring the same tide pools I enjoyed as a child, I pull animals that I encounter out of the water, just long enough to photograph them with a digital Nikon camera with a macro lens. The photographs are manipulated in PhotoShop to produce negatives for photo polymer plates. The plates are printed in multiple colors in extremely tight registration using a Vandercook Universal III press on handmade kozo paper.



Janice Cho

Chicago, Illinois, United States

The Little Prayer Mat That Could

Canvas, Gesso, Metal Type, 2 Color
NFS

Artist Biography

Janice is an artist/designer living in Chicago, IL. She graduated from the School of the Art Institute of Chicago with a Masters in Arts Administration and Policy while concentrating her art + design practice within SAIC's letterpress studios. She was guided by Martha Chipulis and Cathie Ruggie Saunders during her time as a graduate student. Janice is interested in experimental letterpress techniques and derives her work from process-based observations as well as concepts + theories surrounding language and human interactivity. She teaches Letterpress at Chicago's Community Print Studio, Spudnik, and has served studios such as Starshaped Press and Signal Return.

Description of Process

The process in which I create work is heavily surrounded around material investigation. To me, whatever materials are at stake, its craftsmanship, functionality, and cultural/social value it carries, are extremely important and there is much that can be expressed just with material selection alone. I find this to be important based on the fact these findings relate to a larger conversation about humans/communities and their history. Another important part of my process is observing the actual process and craftsmanship of different mediums and relating it back to the process of letterpress. I think it's important to consider what is different and what is similar about two mediums - just like humans. This is also the key to my experimentations when I try to crossover certain kinds of commentary of a specific different kind of medium. Conceptually, I enjoy thinking through what current political issues exist and what I can make to say something about that particular issue. I come from the perspective that it was, is, and will always be about language as well as the transfer of communication, so I challenge myself to consider what that means while I print - the answers morph and vary every time.



Flowers & Fleurons, John Christopher

Brighton, East Sussex, United Kingdom

Wow!

Letterpress

\$100.00

Artist Biography

John Christopher is the designer-printer at Flowers and Fleurons Vintage Letterpress – a letterpress factory cunningly disguised as a Victorian Terraced house in Brighton, United Kingdom. He prints limited edition posters, cards, books and anything else that takes his fancy using a Vandercook Sp15 or a Harrild Imperial Octavo Treadle Platen and a decent collection of wood and metal type.

Description of Process

I like making graphic puns and word play. The W is a very handsome 12” character; sadly I only have an A and a C to go with it. I had thought of using it for some time but couldn't see how until its wedge shape inspired me towards using it as an exclamation so I paired it with a suitable O and got a smaller identical W recut to form the exclamation shape. Wow! If you turn it upside down it reads Mom with emphasis on the pregnant belly – a happy accidental twist.



Cabaret Typographie:
Laura Dal Maso, Mauro De Toffol, Tommaso Pucci

Milano, Italy

Slow Down Print

Letterpress and linoleum

\$80.00

Artist Biography

Cabaret Typographie is an Italian letterpress workshop based in Milan; a handicraft studio with an experimental attitude, a true passion for graphic design and a fascination for fonts. The three members of the team are enthusiast graphic designers.

Description of Process

“SLOW DOWN PRINT” Starting from a classic serif wood type from early ‘900, we visually contaminated it by adding new linoleum serifs, to give a new dress to the alphabet, making it more contemporary.



Union Press, Eli Epstein

Somerville, Massachusetts, United States

Spirit Family Reunion 3/10/15

Letterpress, Woodcut, Linoleum Cut
NFS

Artist Biography

Eli Epstein owns and operates Union Press a letterpress printshop located in Somerville, Massachusetts' Union Square. The shop specializes in hand-set type and hand-cut imagery, focusing on poster printing. Epstein's first experience with letterpress printing was as an intern at Hatch Show Print in 2009. He continued his letterpress education at Massachusetts College of Art and opened Union Press in 2010. Since then his shop has worked with clients locally and nationally while striving to uphold the traditional methods of letterpress printing. Epstein is always excited to share the art of letterpress printing, often visiting classrooms, and hosting workshops and tours to share the process. Most recently he has begun teaching letterpress printing at RAW Art Works, a youth art center with an emphasis on art therapy.

Description of Process

Using methods of linoleum and wood cutting, drawings are transferred to printing substrates so that they can be combined with type and run through our presses. Using those linoleum or wood cuts and type we build up the layers of color on the page to produce our posters. In addition to printing from type and carved blocks, we often utilize the back side of wood type to print flat surfaces that exhibit marks made in the wood during the type's production. Pressure printing is another method of working an image into a flat printing surface. By cutting a stencil and packing it into the barrel of the press we are able to control the pressure and consequently the transference of ink from the block to the paper.



Starshaped Press, Jennifer Farrell

Chicago, Illinois, United States

Preissig

Letterpress

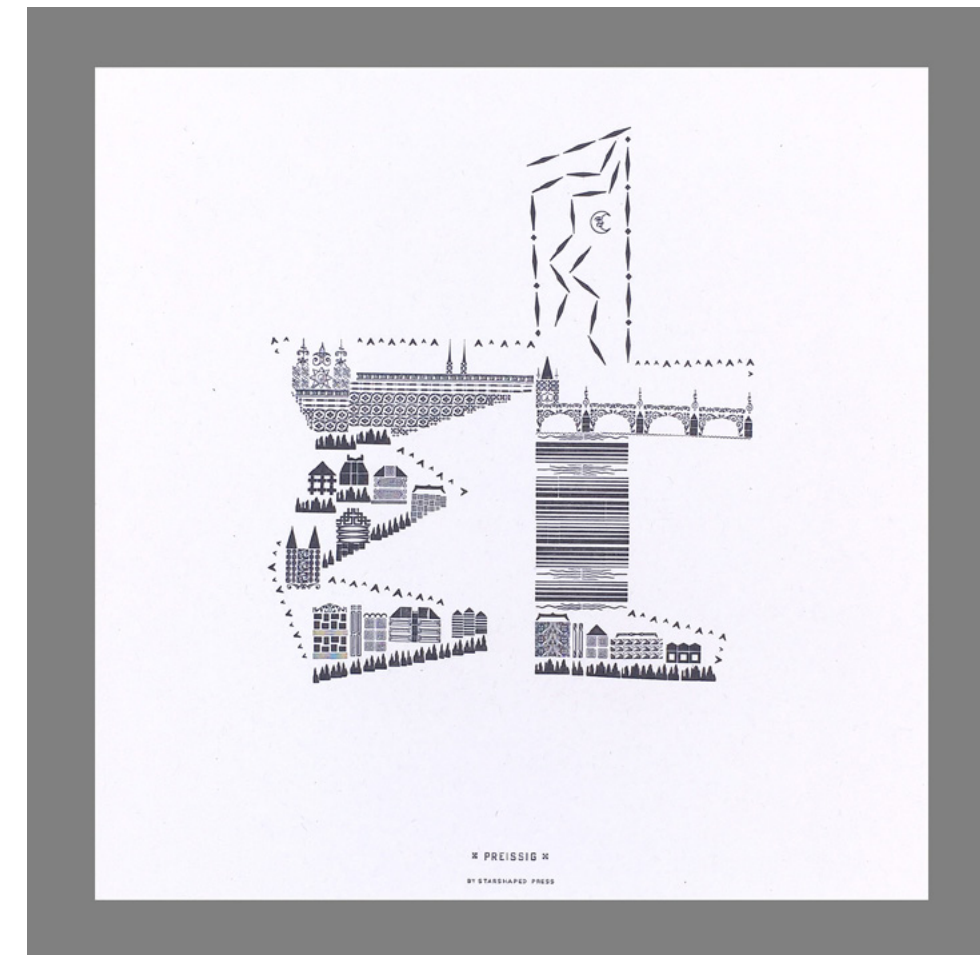
\$35.00

Artist Biography

Since 1999, Jennifer Farrell has operated Starshaped Press in Chicago, focusing on printing everything from business cards and social stationery to music packaging and posters, as well as custom commissions and wholesale cards & prints. In recent years she has branched out to designing and printing fine press books and limited edition print series. All work in the studio is done with metal and wood type, making Starshaped one of the few presses in the country producing commercial work while preserving antique type and related print materials. Jennifer's work has been repeatedly recognized both in print and design blogs, and has appeared in poster shows throughout the USA and Europe.

Description of Process

The focus of my work is to highlight the exemplary qualities of (mostly) metal type and showcase that it is not constricting in modern day design work. It seeks to push through what are seen as limitations by the physicality of the type and convert, construe and alter both the type itself and the formes it creates in favor of bringing current sensibilities to a material that is decades, if not a century, old. I have also added drawing, coloring and architectural elements to my print work to explore how the typography and imagery interacts with other mediums.



Dirk Fowler

Lubbock, Texas, United States

Wilco Stubbs

Letterpress

NFS

Artist Biography

Dirk Fowler is an Associate Professor of Art at Texas Tech University and the poster making half of f2design, a graphic design studio he operates with his wife Carol, in Lubbock, Texas. His unusually simple, letterpress concert poster designs are usually composed of hand cut images combined with vintage wood and metal type. His posters have appeared in numerous books and major design publications, as well as galleries and poster exhibits around the world. His clients include Wilco, The New York Dolls, Columbia Records, Wired and Billboard Magazine.

Description of Process

This piece is a dyptich of two sheets for two nights of a concert that together form the Texas flag. Letterpress with laser cut plates.



Peter Fraterdeus

Galena, Illinois, United States

ATYPI-São Paulo

Japanese Washi, wood and foundry type
NFS

Artist Biography

Peter Fraterdeus has been working with letters since the age of four, or thereabouts. He received two National Endowment for the Arts (US) fellowships in the 1980s, the first, “Crafts Apprenticeship Grant” to study calligraphy, letter carving and design for six months with Ieuan Rees in Wales (UK, 1981), the second, “Design Projects Grant” to research and design a digital typeface for laser printers (1986), which resulted in the first version of his “Prospera” font family. It was during this period that he studied calligraphy, and the history of type design, with Hermann Zapf at RIT. Peter has taught book arts, letterpress, calligraphy, typography, information architecture, and web design at venues including Gallerie P98a (Berlin), Hamilton Wood Type & Printing Museum (Two Rivers), Columbia College Center for Book and Paper Arts (Chicago), The School of the Art Institute of Chicago (1984-1991), IUAV (Architectural University of Venice, Italy) and many other workshops and seminars. He was an internet strategy consultant with Organic Valley (ov.coop) from 2002-2007. He’s the founder of “Drawing on Emptiness” Seminars and SlowPrint Letterpress Studio. He teaches Letterpress Master Classes on the Heidelberg Windmill for printers and studios around the US and in Europe. He often procrastinates as an Irish fiddler, and studies East Asian calligraphy as a Zen practice for developing mindful presence. Peter grew up in Chicago, and now lives a few hours drive west in Galena, Illinois, amongst the beautiful hills and coulees of the upper Mississippi River’s Driftless Region.

Description of Process

This piece was printed (on the Vandercook 219 NS) for the Letterpress Reloaded exhibition in São Paulo Brazil held at last year’s ATypI conference. In the photo have shown two instances (and the reverse) highlighting the monoprint series nature of the edition. I use a combination of hand-inking, fountain addition, wiping and spattering the form and other techniques resulting in an edition which evolves. The form rollers are initially inked with transparent medium, but as the edition proceeds, it picks up color from the form. The wood type was printed in two runs to account for correct letterspacing. The reverse is handset Optima and Melior foundry, a memorial to Prof Hermann Zapf. The piece, printed on translucent Japanese washi, is designed to hang from a ribbon and turn in the air, as a vertical banner.



Christopher Fritton

Buffalo, New York, United States

untitled 2

Letterpress print & monoprint
NFS

Artist Biography

Christopher Fritton is the former Studio Director of the Western New York Book Arts Center in Buffalo, NY. His current project is *The Itinerant Printer*, where he travels to letterpress print shops all over America creating unique prints from their idiosyncratic collections of wood type, metal type, cuts, and ornaments.

Description of Process

The tenet of The Itinerant Printer project is creativity within constraint; I bring only paper & ink with me on the road and work only with the elements I find at the print shops I visit. This means the work is often abstract & experimental, using traditional elements in non-traditional ways, likewise, the palette is vivid, agitating, and unorthodox. These specific monoprints were made using ink wipe sheets from cleaning the press combined with letterpress components.



Clint Harvey

Brisbane, Queensland, Australia

Trains Suck

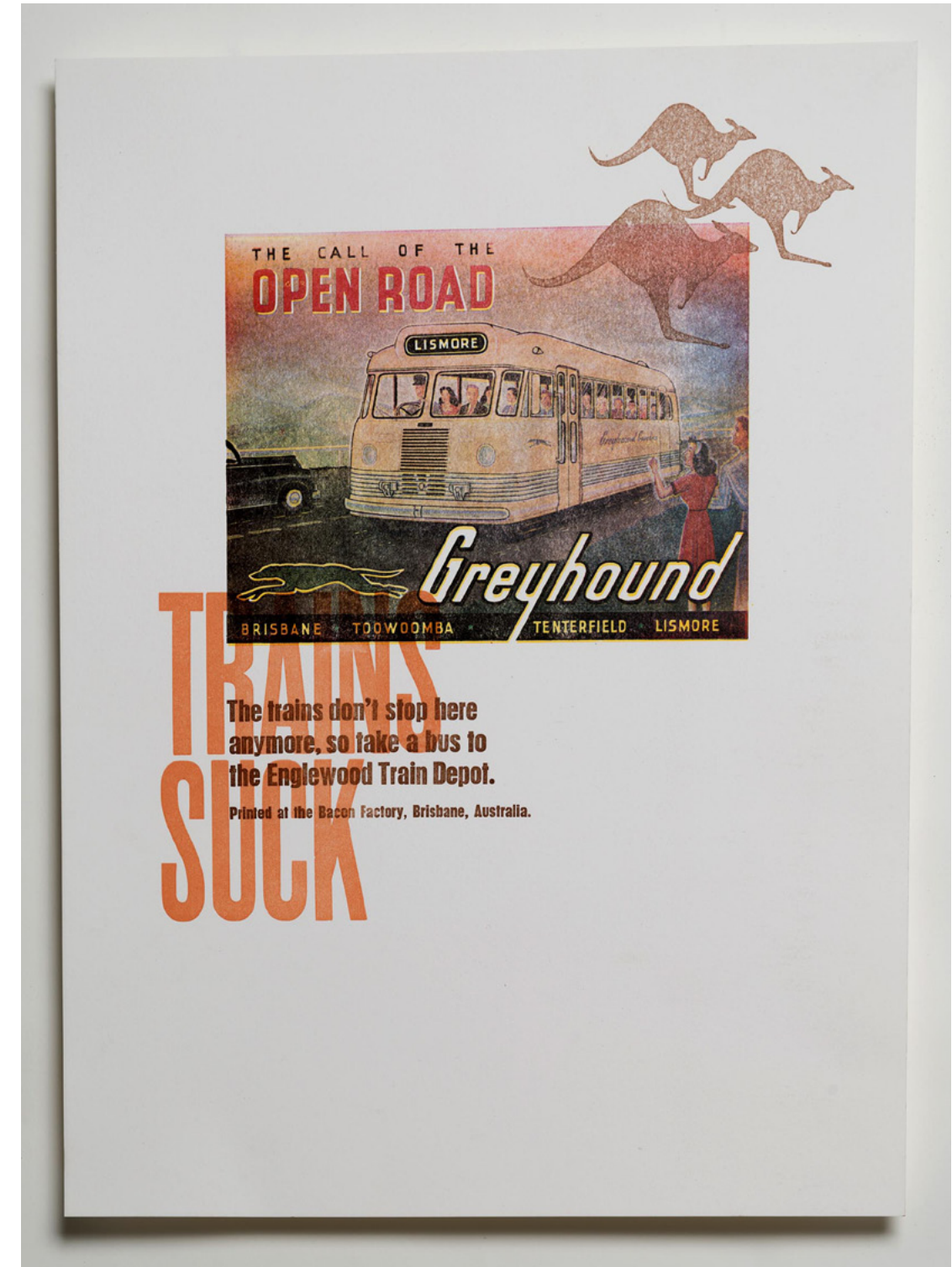
4 colour photo process block plus
wood & lead type & linoblock
NFS

Artist Biography

After running his own agency, Clint Harvey is now back in his old neighbourhood in Brisbane's Fortitude Valley at the helm of Design College Australia where he works tirelessly to share his passion, knowledge and skills with the emerging generation of designers, photographers and letterpress printing enthusiasts. Whether it's a photography class in studio lighting, explaining the challenges of packaging to graphics students or sharing keyboard shortcuts in Adobe Illustrator, you'll find Clint lecturing across each of the school's many disciplines. Clint's insights and knowledge are anchored in a deep appreciation of typography and its heritage. It was while visiting the Hamilton Wood Type Museum in the United States that this passion was taken to new heights. He was inspired to arm himself with detailed knowledge of Australasian typographic and print history and after filling a spare classroom at his college with presses, font collections, type drawers, rare books and type specimens, his own working museum was born. Now housed in an adjoining building with its own interesting and chequered history, the Bacon Factory under Clint's watchful eye is a perfect setting for students and other lovers of typography to learn from the past and connect the dots to the present...and future possibilities. Step into Clint's world and you'll be reassured that the future of letterpress in this corner of the world is in safe hands.

Description of Process

All works produced by Clint Harvey at The Bacon Factory, Brisbane Australia are produced via traditional means, wood, lead and copper plates. The plastic is kept in the kitchen. Inspired by the likes of Alan Kitching and Jim Sherraden, all works are hand inked and printed on non power presses such as our 1840's Columbian hand press and FAG 405 proof press.



Richard Kegler

Aurora, New York, United States

American Pi

Letterpress - 8 line wood type on Gmund
"Treasury" Metallic paper
\$50.00

Artist Biography

Richard Kegler is the founder of P22 Type Foundry and is currently the Director the Wells College Book Arts Center in Aurora, NY. As founder of the Western New York Book Arts Center, Mr. Kegler combined an interest in traditional crafts along with an entrepreneurial background to help create a self-sustaining community organization. His latest project P22 Analog focuses on pre and post-digital printing and typography.

Description of Process

American Pi: Uses only 8 line wood type numerals laid out to display the number Pi in the form of the American Flag. 3 colors run on a Vandercook SP-20.



Bob Kelemen

Kirtland, Ohio, United States

Type Artiste

Letterpress

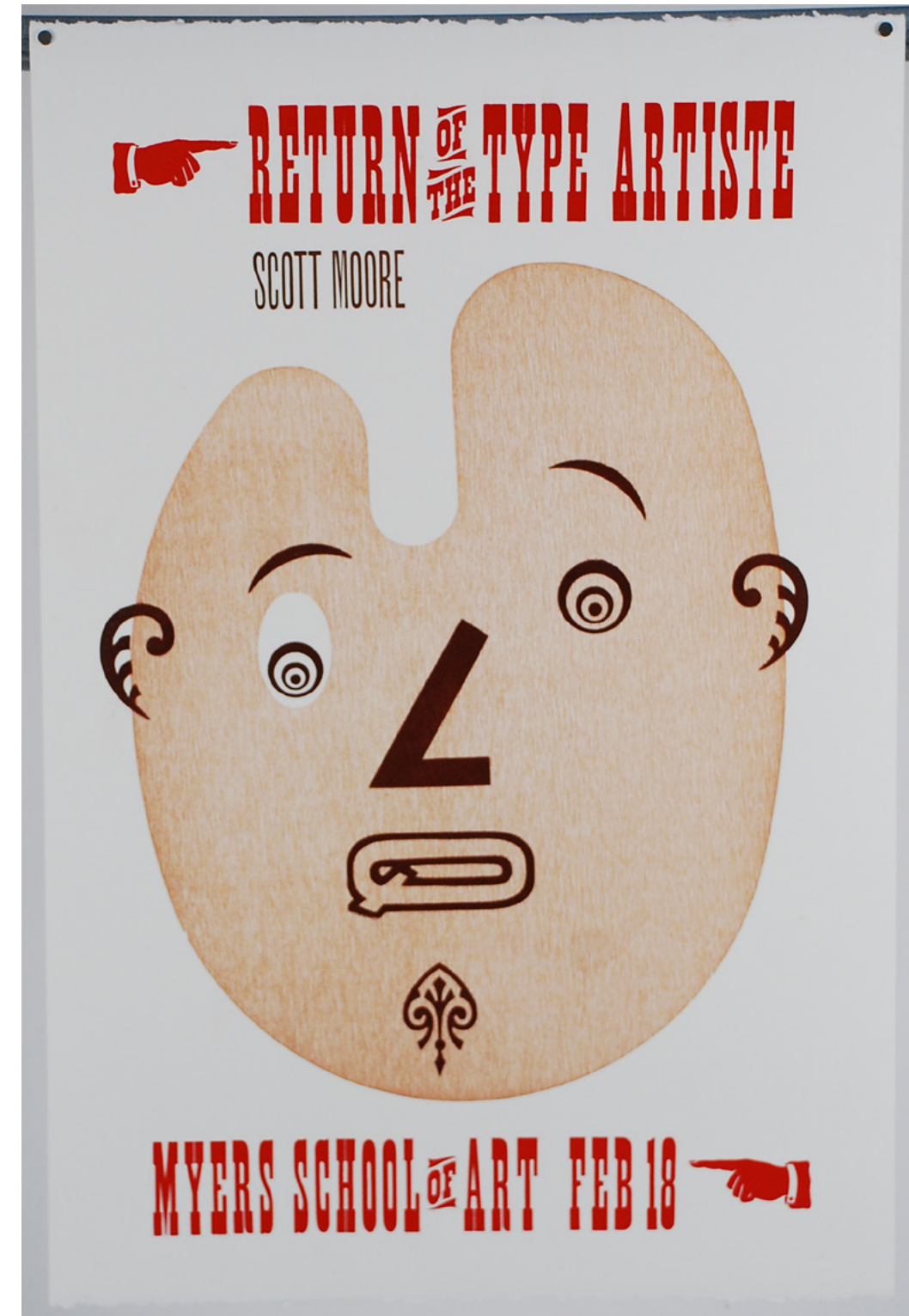
\$40.00

Artist Biography

Bob Kelemen is a Cleveland-based graphic designer and artist specializing in letterpress printing. He has served for over 25 years as adjunct faculty at several Ohio universities and colleges, both public and private. He has taught a broad range of courses, including technical, formal and conceptual curriculum to both undergraduate and graduate students. Kelemen has a special interest in letterpress printing, teaching workshops and classes as well as running his own letterpress studio, Black Walnut Letterpress, in his backyard barn. His MFA thesis focused on using letterpress equipment to teach basic design principles to undergraduate graphic design students. His personal letterpress work ranges from traditional to experimental.

Description of Process

Kelemen's prints frequently combine vintage wood and metal typography with found objects, such as game pieces, dice, dominoes, Lego building blocks, vinyl record albums, saw blades and wood scraps. Music and a sense of humor play key roles in his work.



Justin Knopp

Coggeshall, Essex, Great Britain

Grotesque

Wood & metal type sample poster
NFS

Artist Biography

Justin Knopp is a letterpress artist and founder of Typoretum – one of the leading letterpress studios in the UK. Justin studied BA (hons) Graphic Design at Central Saint Martins College of Art & Design in London (1991-94) and has subsequently devoted himself to mastering the craft of letterpress printing. He has gradually amassed a substantial collection of lead and antique wooden types, printing machines and other paraphernalia – much of which he has rescued and restored to working order. Bringing a contemporary sensibility to the use of classic typefaces, Justin creates typographical prints & posters in small editions.

Description of Process

Hand typeset in wood & metal letterpress type and printed on a late-19th century Wharfedale stop-cylinder press.



Dafi Kühne

Näfels, Switzerland

Regal

Letterpress printed in 9 different printruns from lasercut MDF blocks, traditional plastic type (Berthold Akzidenz Grotesk 16Cicero = 16Line), traditional metal type (Berthold Akzidenz Grotesk 24pt) and photopolymer plate (Andina Logo). Edition of 50.
NFS

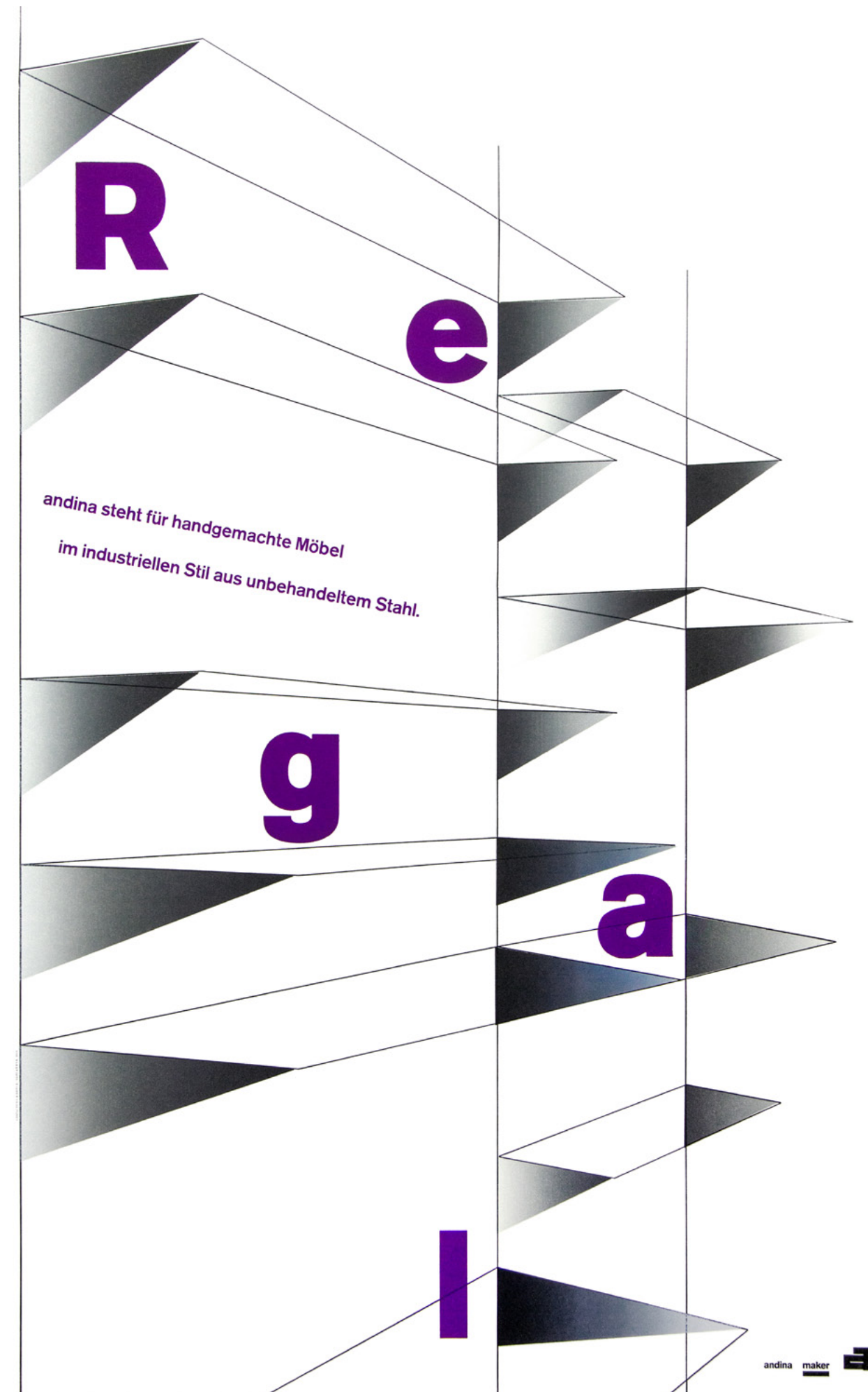
Artist Biography

Dafi Kühne is a young Swiss poster designer who in his studio work is combining old and new, analog and digital, methods and experiments to produce commercial letterpress printed posters. Kühne studied at Zurich University of the Arts and specialized with his diploma project "Woodtype Now!" in the digital production of analog letterpress printing forms. For his client projects he uses tools like a Macbook, laser cutters, 50 years old printing presses, traditional and new cut wood type, platemakers, a pantograph for cutting and scaling type and many other conventional and unconventional tools to produce printing forms. Dafi has been giving talks at conferences in Switzerland, Germany, Italy, UK and the USA and has been teaching University Workshops and full semesters in Switzerland, Germany and the USA. His posters have been included in many publications in the context of graphic design as well as specifically letterpress technique.

Description of Process

<https://vimeo.com/146396039>

Andina Poster Series for a Swiss furniture designer/maker called "Andina." Three posters that would correspond and each showing one of the main business fields. Stuhl (Chair), Tisch (Table), Regal (Shelf). This poster has been printed in an edition of 50 each and took 9 up to 11 printruns for each poster! Printed on a FAG Control 900 cylinder proof press from 1968.



Robin McCarthy

Cape Elizabeth, Maine, United States

Colorful Os

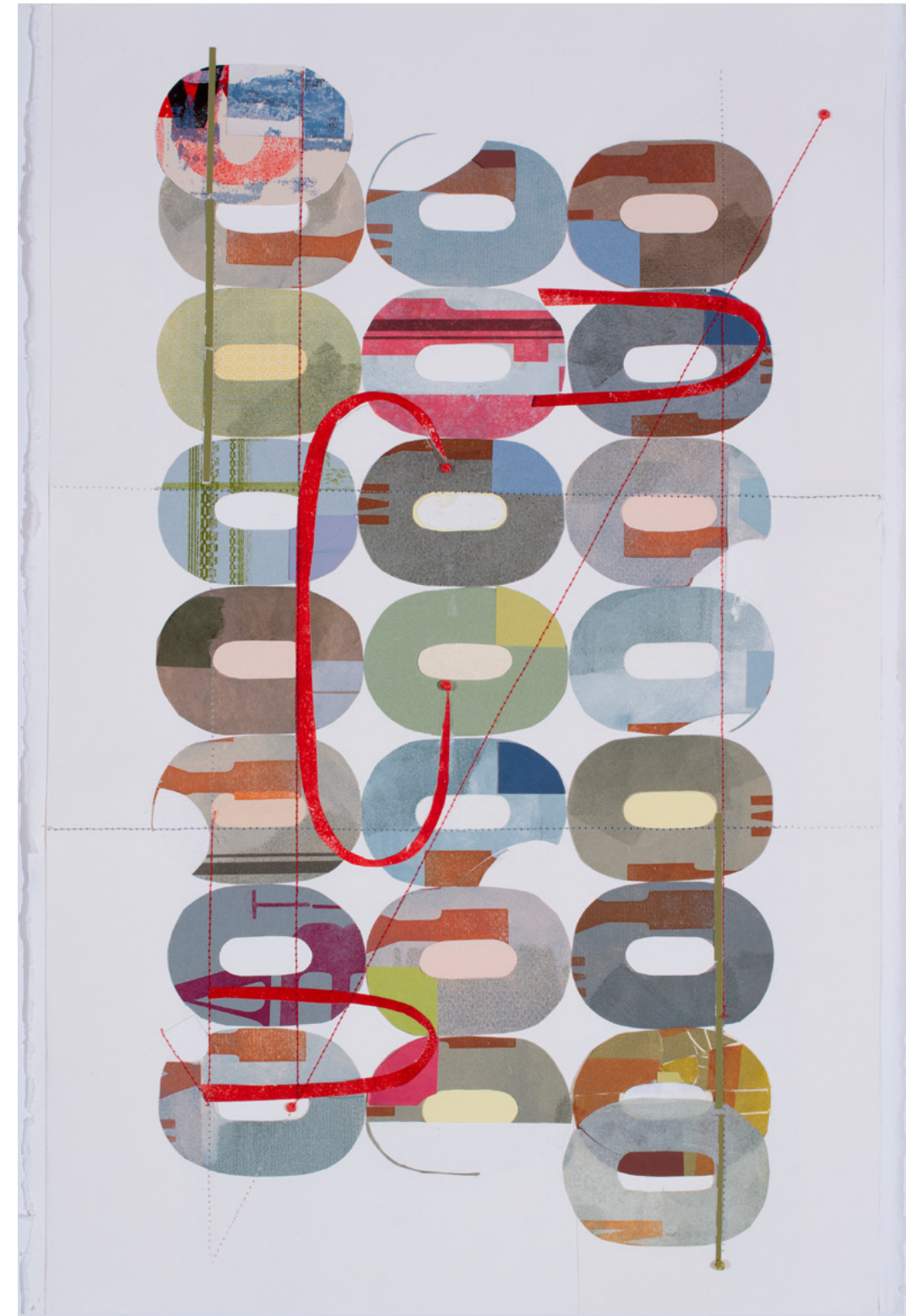
Letterpress print with sewing
\$250.00

Artist Biography

I received my BFA in painting from MECA (Maine College of Art in Portland, ME.) in 1987. Ten years ago I encountered the letterpress and I was smitten. I love the letterpress, the wood type, the process of letterpress printmaking and everything about it. I have a studio in Portland, ME., a manual letterpress and wood type that is both beautiful and interesting.

Description of Process

I use wood type to manifest pattern rather than words. I often cut up letterpress prints that I have made and collage pieces into other letterpress prints to enhance or change the pattern. I like to add and/or to subtract until the piece feels done. I am passionate about my work and excited by my process and the resulting pieces.



Sarah McCoy

Des Moines, Iowa, United States

Metropolis Film Poster

Letterpress and polymer plate
NFS

Artist Biography

Sarah McCoy is currently on faculty at Drake University in the Art and Design Department as an Assistant Professor of Graphic Design. Sarah owns and operates a letterpress Studio – The Permanent Collection Letterpress + Design Studio located in the vibrant East Village neighborhood of Des Moines, Iowa. Received an M.A. 2003 and M.F.A. 2005 from The University of Iowa School of Art and Art History in Graphic Design. Graduated with a Graduate Certificate in 2006 from The University of Iowa Center for the Book with a concentration in letterpress printing. Sarah has been actively printing since 2001 and leading workshops at conferences such as the Ladies of Letterpress biannual conference. McCoy's work has been included in various national and international Letterpress and book arts exhibitions. Her work has most recently been included in Midwest Living's November/December 2015 feature article, "Just My Type" and Princeton Architectural Press's book (April 2015), Ladies of Letterpress: A Gallery of Prints. Her essay, Digital Worlds and Dusty Letters: What I Learned From Early Colonial Women Printers, was published in a collection of essays from Journal Lived (from Portland State University Fall, 2015).

Description of Process

With many pieces, I like to mix type and elements from my collection. In many works I utilize both polymer, metal and wood type.



Rachel Melis (In Collaboration with Kate Minnich)

Saint Cloud, Minnesota, United States

Excerpt from *Citizen:* an American Lyric by Claudia Rankine

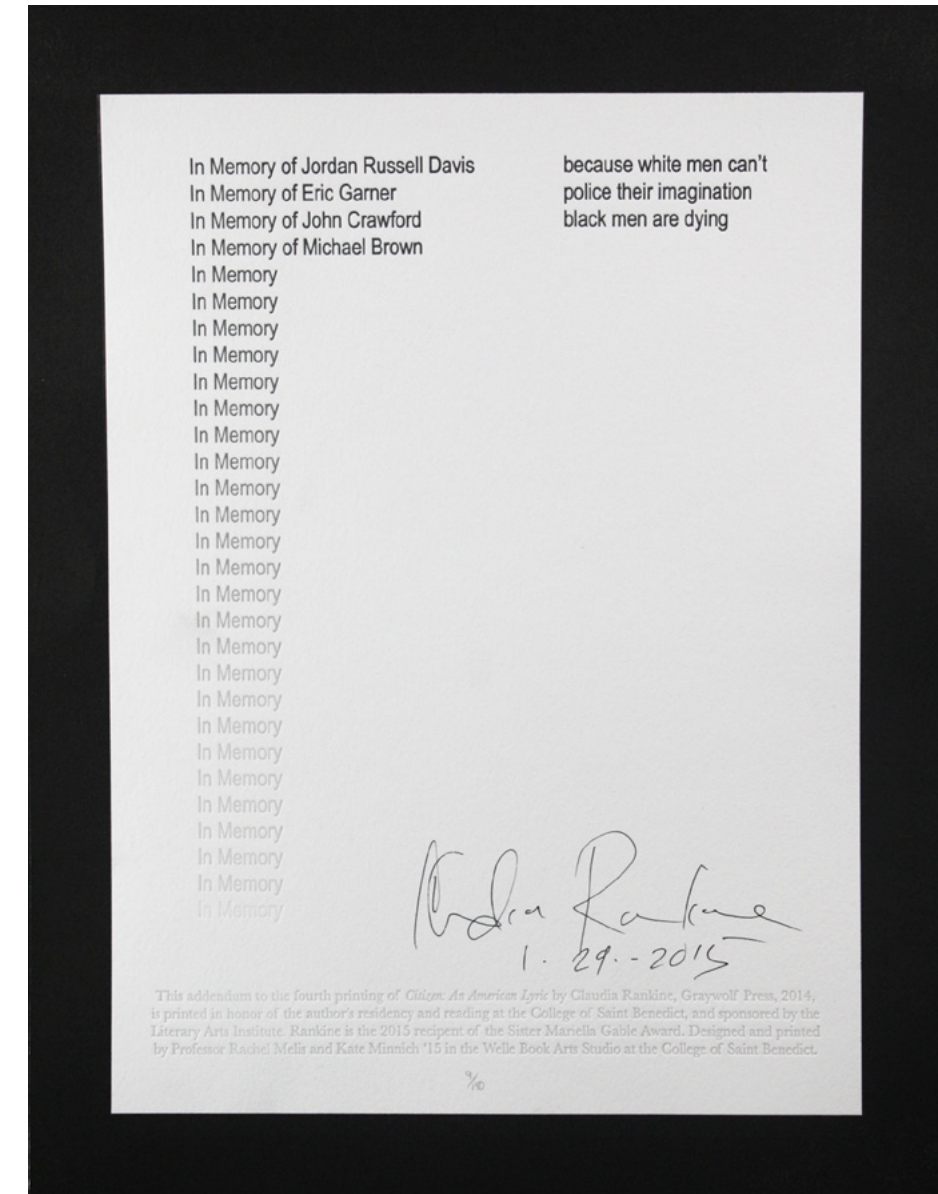
Photo polymer type and border
\$75.00

Artist Biography

Rachel Melis is an Associate Professor of Art at the College of Saint Benedict & Saint John's University in central Minnesota. She received her MFA at the University of Wisconsin, and her BA at Grinnell College in Iowa. Rachel's recent books, prints, and drawings use letterpress, calligraphy, and engraving to convey historical and contemporary women's and children's migrations, movements, and metaphors. Her collaborative broadsides for the Literary Arts Institute at the women's college where she teaches focus on similar themes and celebrate authors who visit central Minnesota – home of The Greenleaf Line, Ms. Melis' press. Her work has been exhibited in solo shows throughout the Midwest and numerous national and international juried exhibitions.

Description of Process

I approach each broadside differently depending on the text, but generally look for four things: how to collaborate with the author and other artists; how to include imagery that gets at underlying meanings in the text more than specific images; how to ensure the text layout is readable while being meaningful and original; and how to utilize the unique capacities of letterpress--the impression on paper, the texture of paper, and the translucency of ink.



Leslie Nichols

Bowling Green, Kentucky, United States

Typeface

Handset wood type letterpress
\$150.00

Artist Biography

Leslie Nichols is an award-winning artist who uses a variety of found and original text to create imagery. She is well known for her works created on manual typewriters, which are featured in *Typewriter Art: A Modern Anthology* by Barrie Tullett and *The Art of Typewriting*, by Ruth Sackner and Marvin Sackner. Her work with text and letterforms led her to a 2015 NEA Studio Residency Grant from Women's Studio Workshop where she created her first letterpress prints. Additional granting organizations include the Elizabeth Greenshields Foundation, the American Association of University Women, and the Kentucky Foundation for Women. Artist residencies include Zion National Park, Vermont Studio Center, Hopscotch House, Women's Studio Workshop, and Can Serrat. Leslie earned a BFA in painting from Fontbonne University and an MA from Western Kentucky University focusing in gender and women's studies. She maintains her studio in Bowling Green, Kentucky.

Description of Process

To begin my work I compose a photograph of a person that I pair with a historic social text. I use the photo and text to create multiple forms of movable type and compose a letterpress print. Composing letterpress prints in this manner involves many proofs and rearrangements of type and the surrounding set up. As I position the type to create an image, my focus shifts to the character of the individual letterforms. Through the process of interacting with these materials, remnants and hints of the original portrait and text combine to create a new object that exists at the intersection of visual art, poetry, and typography.



Pixel Press, David Vassie

London, Greater London, United Kingdom

Preety Boy Floyd

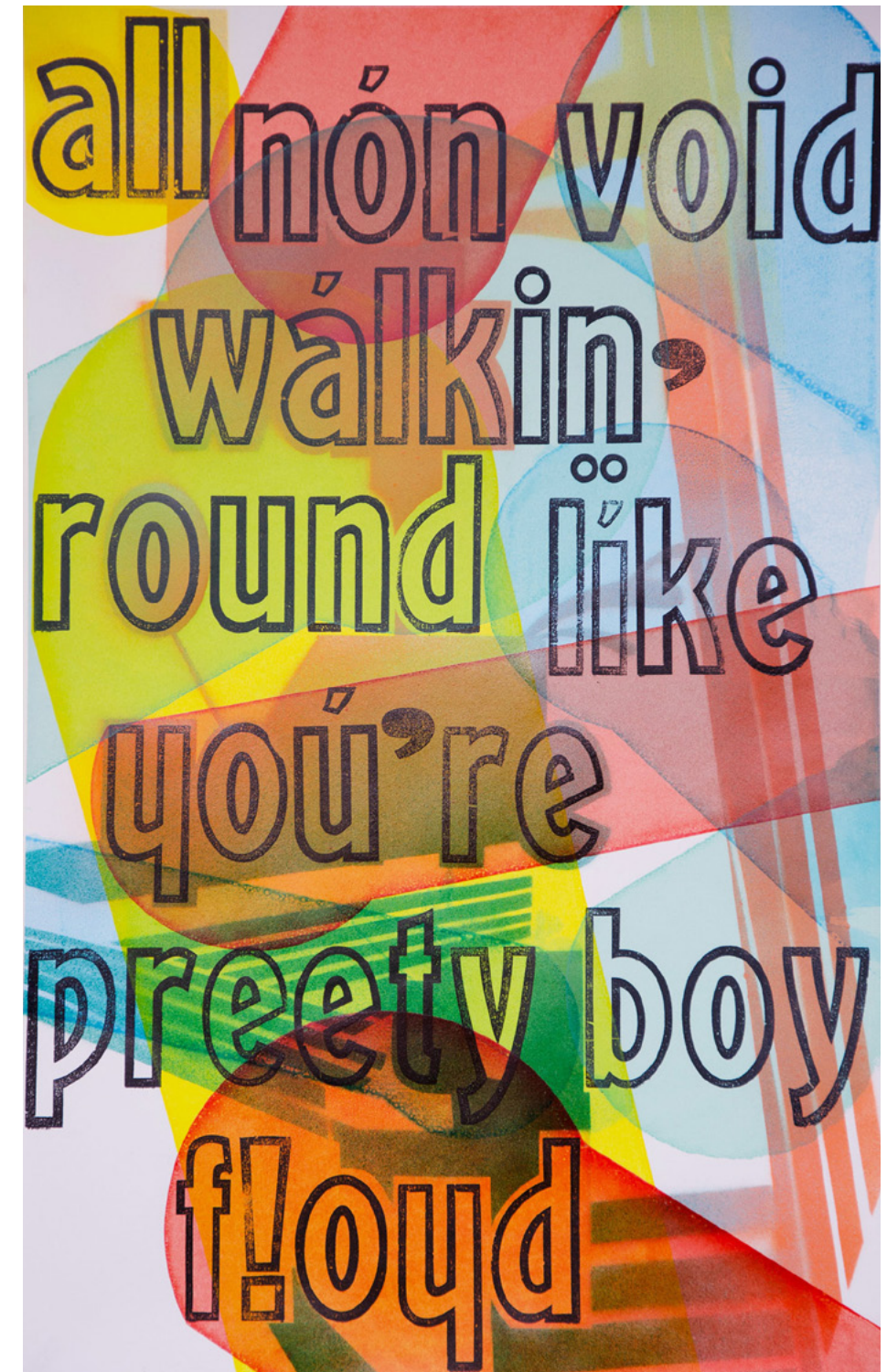
Letterpress and silkscreen
\$100.00

Artist Biography

Pixel Press were founded by David Vassie and Julieta H. Adame in 2012. A multidisciplinary studio encompassing experimental typography and sculpture, they also run letterpress workshops from their studio in Stoke Newington, London. Julieta H. Adame, with an MA from Camberwell College of Arts is an award winning artist and printmaker. Winner of the Clifford Chance Purchase Award (Advised by Joe Tilson RA). and Visual Artist of the Year Latin America UK awards Selected for Future Map 08 and David Roberts Art Foundation 09. Julieta has exhibited at, amongst others The V&A, Art Car Boot Fair and Tate Britain but rarely looks up from behind her huge Mac. David Vassie sometimes blind embosses Rose petals with metal type and you can find his work in the collection at Tate Britain. But, he says, rather than make an appointment there to view it with white cotton gloves, he can open up one of his cardboard boxes and show you the work in his studio, if you so wish. Collaborating with The Violent Understudy he has published four Artists' Books – Amongst Yellow Reeds, Windmill, Afternoon Mass and Receipt.

Description of Process

Experimenting is important for us, we don't discriminate techniques, specially when most of the times we don't have a full font. Ingenuity, greyboard, linocuts, monoprints and the occasional double sided tape all have a place in how we do our prints. The prints were done for clients of for events we were attending as exhibitors, combining either shapes cut by hand or laser cut in grey board or thick card, silkscreen illustrations for the more elaborated details and a mix of metal and wood typefaces. 'Preety Boy Floyd': all the prints have different backgrounds as we were experimenting with masks and ink transparencies.



Nomad Letterpress, Pat Randle

Cheltenham, Gloucestershire, United Kingdom

Monotype Borders, Module 5

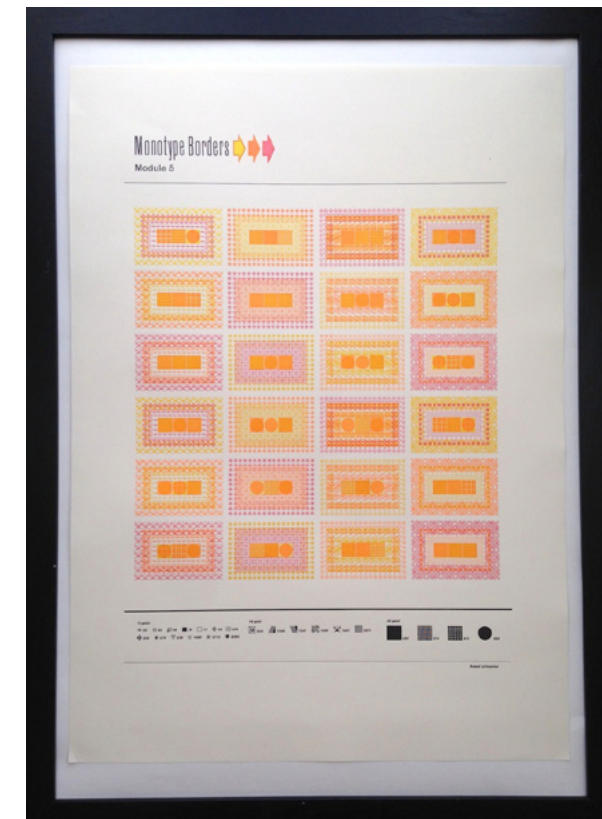
Letterpress
\$78.28

Artist Biography

Nomad letterpress was established at the Whittington Press in 2011 with the aim of specializing in limited edition, fine press book work whilst harnessing the enormous creative potential of printing from lead and wood type. Whilst the Whittington Press prints its own publications, including Matrix, Nomad Letterpress takes on commissions from other publishers, artists and writers. Inspired by the crispness of impression, the quality of hot-metal typefaces, and that unrivalled third dimension entirely lacking in more modern day print methods, our work is designed and printed by hand with an emphasis on new paths of creativity with industrial age equipment. Although many of our projects are self-initiated, we work closely with writers, artists and design agencies to create a wide range of work, from books and broadsides to posters and postcards.

Description of Process

We work mainly from three proofing presses when printing broadsides, though for longer runs we rely on an automatic feeding Heidelberg Cylinder press. And two days a week Neil Winter works from the press meaning that we are constantly printing from fresh clean Monotype. We also have a laser cutter and, more recently, a pantograph so we are now able to cut our own wood founts and ornaments. The 'Monotype Borders' prints are constructed around a simple 12 x 18em grid. I feel that the constraints of letterpress, and having to lock up your design within a ridged metal structure, can be used to one's advantage. As Alan Kitchen said in Matrix 26 'though locked tight in metal it's amazing how liberating letterpress can be'.



Just A Jar Design Press, Bobby Rosenstock

Marietta, Ohio, United States

Nelsonville Music Festival 2015

Woodcut and Letterpress (5-color)

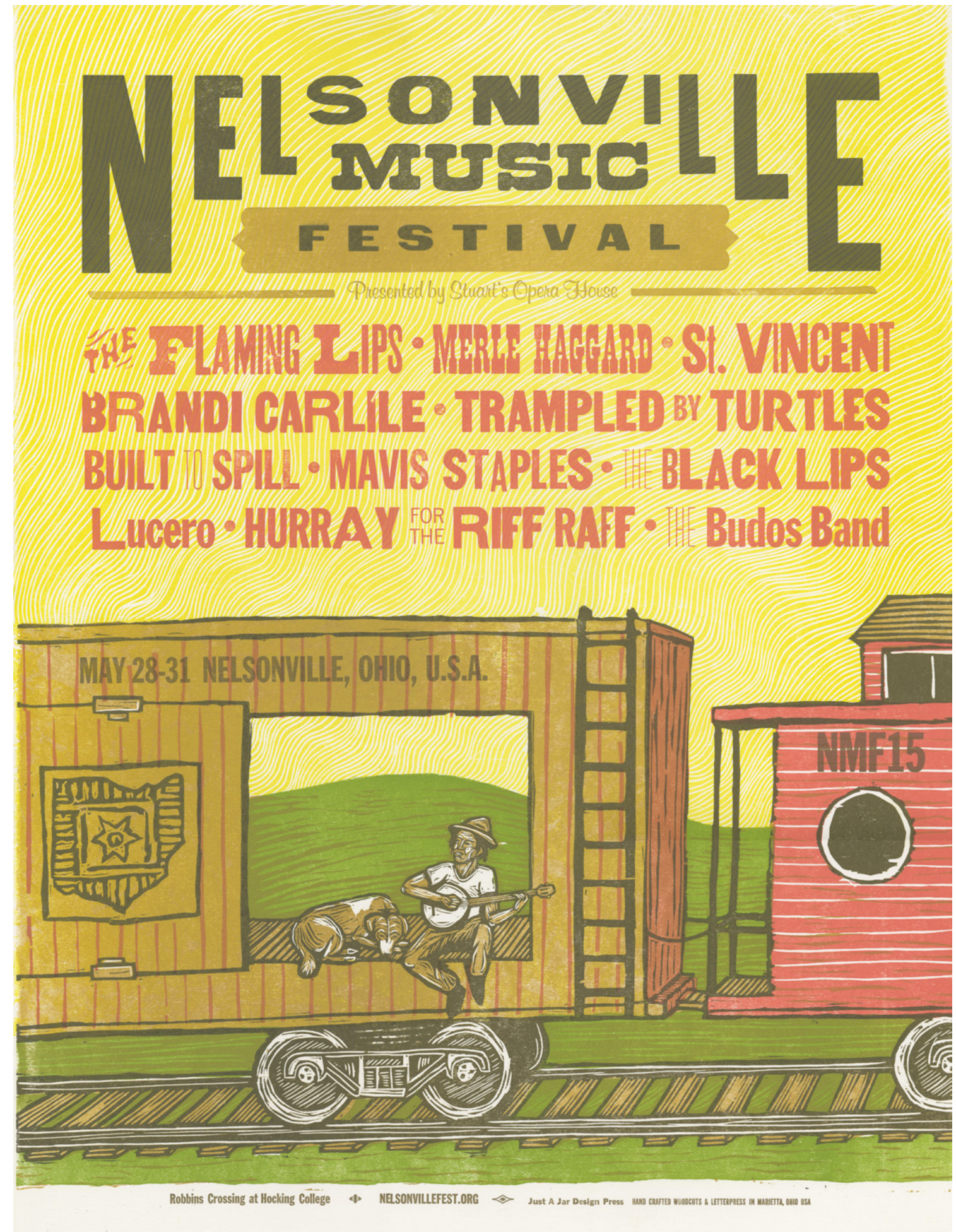
NFS

Artist Biography

Bobby Rosenstock is the co-owner of Just A Jar Design Press, a letterpress and design studio and retail shop. Bobby has a MFA in printmaking and book arts from the University of the Arts. He has lived and worked in New York, Portland, and Philadelphia before settling in the small southeastern river town of Marietta with his wife Sara and two daughters Elle and Bayla. He has been creating woodcuts for 14 years and working with letterpress for 9 years.

Description of Process

I create my prints on a Vandercook SP20. The text is all handset in wood and lead, and the imagery is all hand-carved in birch plywood using both multiple block and reductive printing techniques.



Kevin Rudynski

Markleville, Indiana, United States

Not Just Words #3

Letterpress

\$100.00

Artist Biography

A native Midwesterner, Kevin Rudynski studied printmaking, drawing and painting at Indiana University at South Bend where he earned a BA in Fine Arts. He continued his studies in fine arts at the University of Illinois completing a Master of Fine Arts in printmaking specializing in lithography and intaglio. Upon completing the terminal degree at the U of I, he returned to South Bend and completed an Associates Degree in Design at Ivy Tech Community College in 1984. Rudynski worked for several advertising agencies as an art director and creative director before moving to Anderson, Indiana in 1990 to head the graphic design and printmaking programs at Anderson University. He served as chair of the Department of Art + Design from 2002 through 2014. He is presently Associate Professor of Fine Arts/Graphic Design at Marian University-Indianapolis where he teaches graphic design and printmaking courses. In 2002, Rudynski focused his attention on letterpress printing in order to combine his love for typography, design and printmaking. He was fortunate to be mentored by his grandfather who worked for 45 years as a typographer and printer. His work is in numerous private and permanent collections including several national museum print collections.

Description of Process

The prints submitted for this exhibition are part of a larger print suite entitled, Not Just Words. The imagery for these prints were created by combining hand drawn, digital, and collage techniques. Once the final images were created on paper, they were scanned and further manipulated in Adobe Photoshop and Illustrator. Film negatives were printed from the digital files to produce photopolymer plates. Other imagery was hand drawn on a lithography stone. Some typographic elements were printed from wood letterpress type. All of the images were printed in 4 to 5 colors using a combination of photopolymer plates, stone lithography, and wood letterpress type. The luminous color was achieved through experimenting with the order of the printing plates. The series is printed on 80# cover, smooth, blue-gray paper. Letterpress printing was completed on Vandercook 215 and SP20 presses. The lithographic portions of the images were printed on a Charles Brand lithography press. Edition size for this print suite number 20.



Vida Sacic

Chicago, Illinois, United States

Electric Biology, #43

Letterpress Print

NFS

Artist Biography

Vida Sacic (b. 1980) is an interdisciplinary artist and educator living in Chicago, IL. She earned an MFA in Graphic Design from Indiana University Bloomington in 2010. Sacic works in print media, focusing on letterpress printing. Her recent body of work entitled Electric Biology is inspired by her experience as a brain tumor survivor. Select images from this series have been exhibited at Art Mora Gallery in New York City in 2015. The complete series will be exhibited at the DeVos Museum of Art in fall 2016. Sacic's work has been featured in *Fingerprint No. 2: The Evolution of Handmade Elements in Graphic Design*, published by HOW Books and *For the Love of Letterpress: A Printing Handbook for Instructors and Students*, published by Bloomsbury. She works as an Assistant Professor of Art at Northeastern Illinois University where she maintains a fully equipped letterpress type shop.

Description of Process

My prints are entirely composed on the press, using the printing process as an expressive gesture. I work with abstract printer's blocks and type. I pair them with handmade plates, bringing organic forms to a medium that naturally leans towards a more angular and regimented appearance. Each form is inked and printed one at a time and each responds to the existing marks on the page. This process serves as a sort of a creative dance in which the press is used as a tool to slow down the making, allowing for the form to develop organically and with ease.



Virgil Scott

Arlington, Texas, United States

Ann Richards Poster

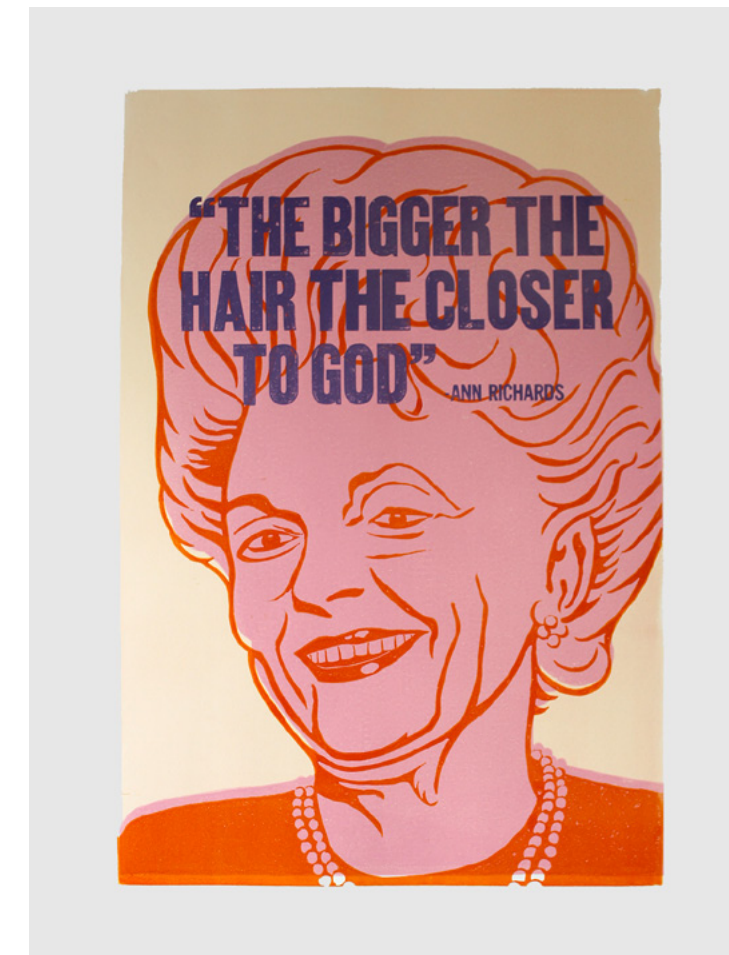
Hand-carved linoleum, vintage
wood type and metal type
NFS

Artist Biography

Virgil Scott's professional graphic design career has been based in Dallas for 36 years where he has functioned as a partner, owner and creative director in various creative design environments. Scott has been a consistent recipient of both local and national design awards being recognized by the Dallas Society of Visual Communications, Print Magazine and Communication Arts Magazine. Scott's letterpress poster work was included in The Little Book of Letterpress, published by Chronicle Books, the 2011 Communication Arts Typography Annual and Adventures in Letterpress by Brandon Mise, an internationally distributed letterpress book published by Lawrence King Publishing. Scott's most recent "Pure Texas Talk" poster series was featured in Print Magazine's Regional Design Annual published in January of 2016. Scott's Ann Richards poster, "The Bigger The Hair the Closer to God" was selected out of 3,493 entries to be one of 368 pieces chosen to represent the best design in the Southwest. Scott is an associate professor at Texas A&M University-Commerce, Dallas, teaching in the Visual Communication program. He teaches typography, design, creative methodologies and pedagogy classes in both the undergraduate, and graduate program. Scott created, authored, and implemented the current MFA Visual Communication program, and serves as graduate coordinator.

Description of Process

This series of 30" x 40" letterpress poster prints; Pure Texas Talk presents historical Texas politicians in a new, visual narrative by use of their own little-known quotes communicated in the vintage illustrative language of letterpress printing. My intent is to both commemorate and humanize these native Texans through their "tell it like it is" vernacular and to introduce them to a new generation of Texans. Each portrait image is hand-drawn in reverse using a reductive style of flat-graphic simplification. After many tweaks and adjustments final full size pencils drawings are transferred through graphite back tracing to 22" x 32" linoleum blocks. Then the image is hand-carved into the linoleum blocks—one block for each color. Vintage wood type and foundry metal type is then handset, letter by letter, to convey the individual's quote. These larger-than-life Texans are printed on oversized sheets of 30" x 40" 110 lb. cover, Maxwell Clampitt Opaque paper on a 1960s Charles Brand direct-impression etching press. Hand-mixed inks are applied directly to the linoleum by hand rollers and, in some cases, colors are overprinted to achieve a one-of-a-kind print with its own color palette and impression.



Tennille Shuster

Davie, Florida, United States

Grey Day (black)

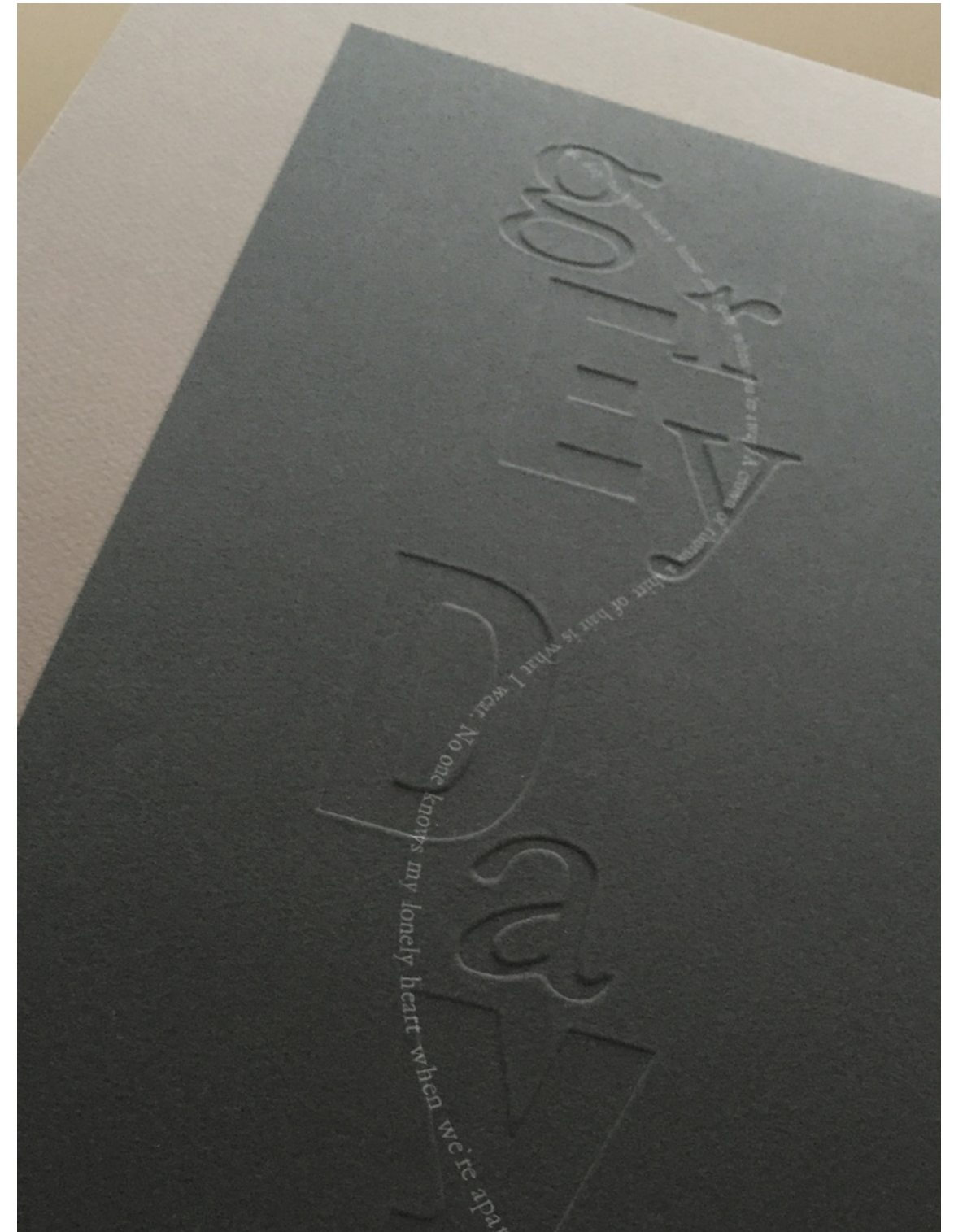
Letterpress printed broadside
\$50.00

Artist Biography

Tennille Shuster's artist's books and installations have been exhibited in solo and group shows throughout the United States, including the Bienes Museum of the Modern Book, Fort Lauderdale; Center for Book Arts, New York City; Utah Museum of Fine Arts; and the Rare Books and Manuscripts Collection, Yale Center for British Art, Connecticut. Her work has also been shown internationally in Croatia, Japan, Poland, New Zealand and England and featured in numerous publications, including American Craft magazine and Time Out New York. She is also the recipient of several awards, including the 2005 Florida Artists Book Prize. Shuster earned her BFA at James Madison University in Harrisonburg, Virginia, and earned her MFA at Florida Atlantic University in Fort Lauderdale, Florida. In addition to being a book artist, Shuster is also an award-winning illustrator and graphic designer and serves as Assistant Professor of Art & Design at Nova Southeastern University in Fort Lauderdale, Florida.

Description of Process

This broadside was letterpress printed on a Vandercook 3. "Grey Day" features a poem by Maya Angelou, with metal type hand-set against 3/4-inch foam core to achieve a curvy baseline. The letterforms "grey day" are debossed by hand behind the poem. This broadside was printed in a varied edition on both black and white Revere heavyweight paper.



Popolo Press, Kiva Tanya Stimac

Montreal, Québec, Canada

Ought poster

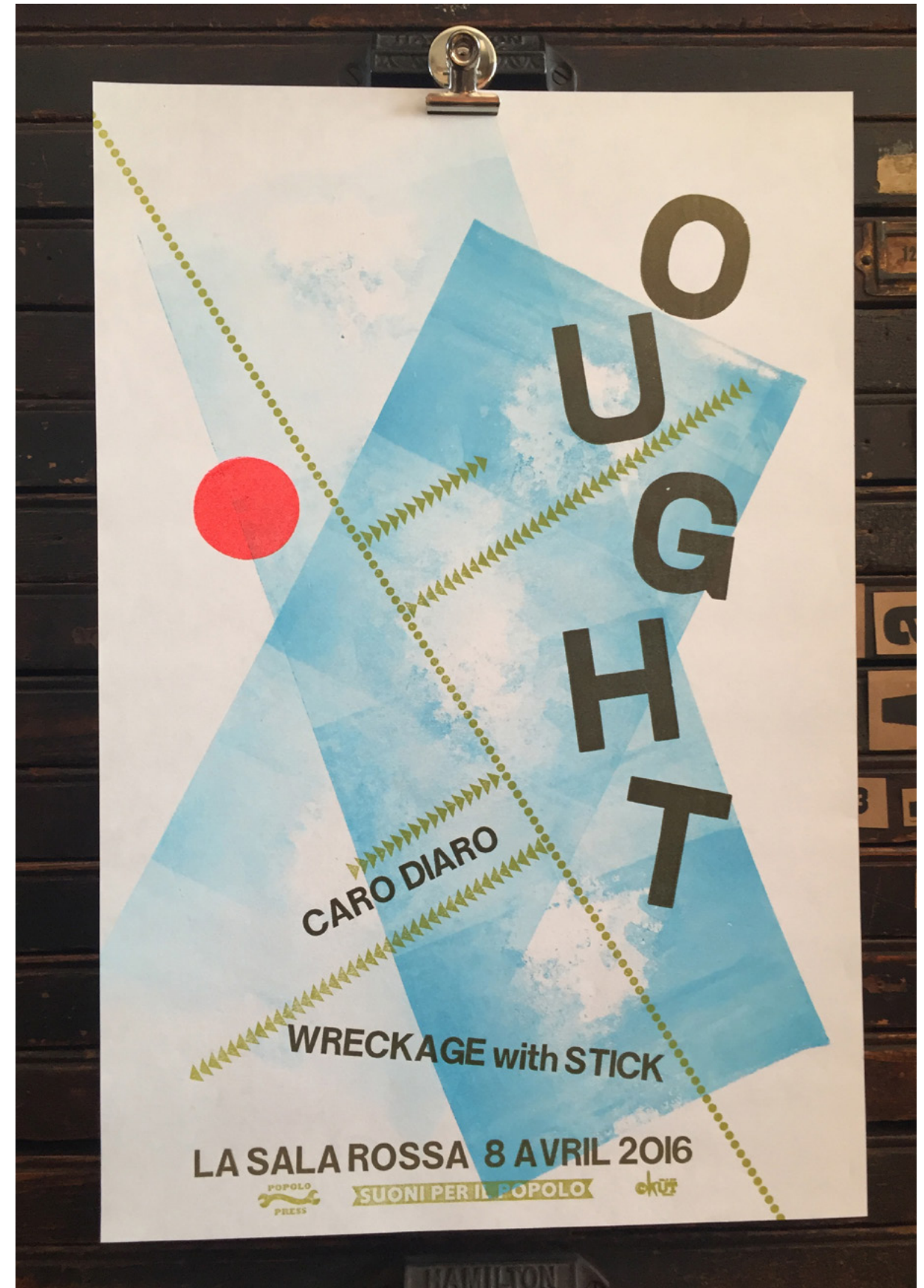
Letterpress handset wood &
plastic type and brayer rolls
NFS

Artist Biography

Popolo Press is the in-house print shop of the Casa del Popolo, Sala Rossa and La Vitrola in Montreal, Canada. It is a one woman operation run by Kiva Tanya Stimac and houses letterpress, relief printing, screen-printing, risography, die cutting, bookbinding and foil-stamping facilities. For the most part things are hand-fed, hand-inked, hand-cut, hand-pulled, hand-mixed and cared for with love and attention. Kiva has been cranking out posters for local shows for over 15 years.

Description of Process

I use a multitude of processes to make my posters and prints, from linocuts to pressure prints, to risography to experimental use of typography, but always with an element of letterpress. I am inspired by the experimental nature of the music I am presenting, from hip-hop to free-jazz to noise and beyond.



Novo Typo, Mark van Wageningen

Amsterdam, Netherlands

Typewood: Experimental Modernism Is The New Antique, 2015

Ink on paper, 150 grams Fedrigoni
Woodstock (1/10 copies)
\$50.00

Artist Biography

Mark van Wageningen is the founder / director of Novo Typo, a (typo)graphic design studio and type-foundry based in Amsterdam. Mark studied graphic design at the Amsterdam Graphic School and at the Gerrit Rietveld Academy in Amsterdam before he founded Novo Typo in 2012. The Novo Typo font collection is a wide variety of typefaces designed for a number of international clients. The design output of Novo Typo is a mix between client related jobs and self-initiated projects.

Description of Process

Typewood is a research project about designing, deconstructing and transforming multi-colored digital typefaces into wooden type for letterpress. Typewood jumps from digital to analogue techniques, from cmyk to rgb colormodes, and from computerscreen to letterpress. Typewood will show the future of multi-colored typography by re-inventing and deconstructing history. This poster is printed with contemporary chromatic wood type designed, printed and produced by Novo Typo in 2015. Posters are printed at the Grafisch Werkcentrum Amsterdam, The Netherlands. More info and pictures about the Typewood project on <http://www.novotypo.nl/expo/Typewood.html>



Tom Virgin

Coconut Grove, Florida, United States

Saying No (poetry by Campbell McGrath)

Letterpress, polymer, pressure plates
NFS

Artist Biography

I have been teaching Art for over twenty years in Miami-Dade County Title I Public Schools. On the other side of the desk I have earned two printmaking degrees, and attended dozens of classes, symposiums, and Book Arts Biennials around the United States. In 2015 I received a Knight Arts Challenge grant for Extra Virgin Press in Miami. Five residencies at the Anderson Center in Red Wing, MN led to my co-curating the Heartland Portfolio with Robert Hedin, the (newly retired) Director of the Anderson Center. Heartland contains the work of sixteen pairs of artist/writers from the Midwest. The Helen M. Salzberg Artist in Residence at the Jaffe Center for Book Arts is where I created my first fine press book, Conversation Too (Convo2), a collaboration with five other Miami artists and writers. Networking and collaborating with others has brought my work into collections around the U.S. including the Walker Art Center, University of California-San Diego, the Jaffe Center for Book Arts, and Perez Art Museum Miami. My books have been featured in two publications: Chen, Julie. Editor/Juror. Showcase 500 Handmade Books. Lark Crafts. 2013; Salomony, Sandra. Editor. 1000 Artist Books: Exploring the Book as Art. 2012.

Description of Process

This broadsheet came from collaborative projects in Miami, Florida and Red Wing, Minnesota that paired artists and writers in the creation of literary broadsheets. Each piece has employed various techniques, both new and old, to mix color and text. The laser cut on Campbell McGrath's, "Saying No" shows how I utilize old and new techniques.

SAYING NO

**NO SIR, ABSOLUTELY NOT, SORRY, BUT NO.
NOT SORRY, ACTUALLY- JUST NO.
KEEP IT SIMPLE, PLAIN VANILLA: NOPE.
NOT HAPPENING. BIG EN, BIG OH.**

**NO WAY, NO HOW.
NEGATIVE, NUH-UH, IXNAY, NYET.
NO NO, NO NO.
NO-NO-NO-NO-NO-NO-NO.**

**NOT LIKELY, NOT LIKELY. MAYBE,
BUT I DOUBT IT.
POSSIBLY, CONCEIVABLY, IN THEORY.
UN-HUH, MM-HMM... .**

**WELL YEAH, SURE, OKAY, WHY NOT,
OH DEFINITELY, YES,
WOW, I MEAN ANYTHING,
ANYTHING AT ALL, WHEN CAN WE BEGIN?**

Campbell McGrath

CAMPBELL MCGRATH

Saying No was written by Campbell McGrath. This broadsheet was designed and printed by Tom Virgin/ Extra Virgin Press for the SWEAT Broadsheet Collaboration. It was printed at Red Dragonfly Press/Anderson Center at Tower View and the Jaffe Center for Book Arts/FAU on Rives BFK in an edition of 47. The font is Blackout Midnight by Tyler Finck for the League of Movable Type.

13/47

TV 2014 

Cory Wasnewskey

Nashville, Tennessee, United States

Assembled #2

Letterpress

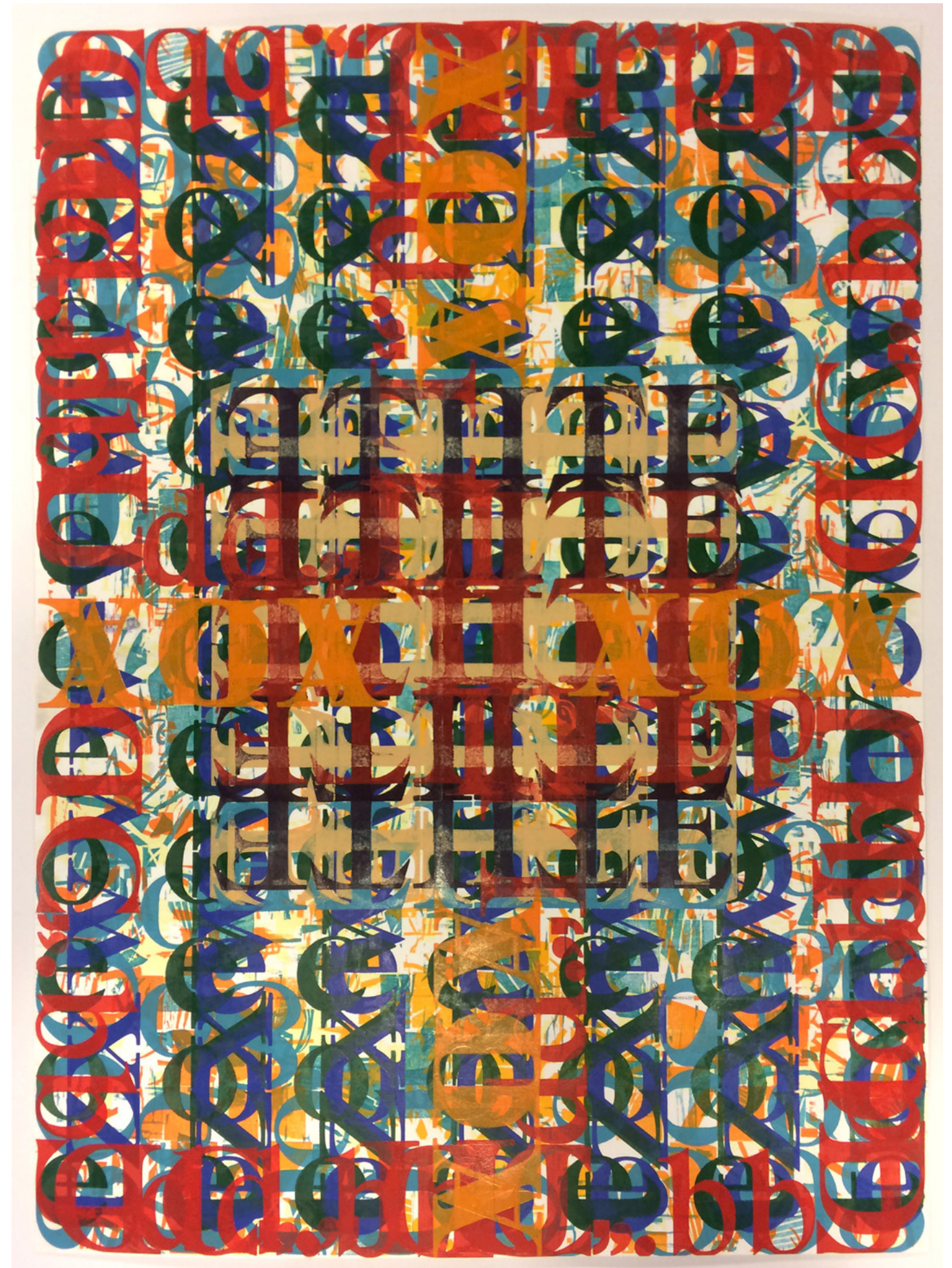
\$400.00

Artist Biography

Cory Wasnewskey is a letterpress printer based in Nashville, TN. Originally from Pittsfield, MA, Cory received a BFA in Book Arts from Montserrat College of Art in May of 2014. In the fall of 2014 he moved to Nashville, TN to begin working as a designer/printer at Hatch Show Print. Cory has exhibited his work in multiple shows across Massachusetts and Tennessee. In 2015, his book cover design for "Onward" by Russell Moore was recognized by the ECPA for a Top Shelf Book Cover Award.

Description of Process

Cory's prints explore the unique characteristics of letterforms through pattern, repetition, and layering. He prints all of his work on Vandercook proofing presses (Universal 3 or 232p). His process begins by identifying similar characteristics in multiple letters and assembling them together to then be printed. Sometimes certain forms are printed and moved in the press and then printed a second, third, fourth, or fifteenth time. Other forms are printed with the paper being fed into the press from all four sides, creating overlapping of the one layer, but also playing with symmetry and mirroring. Each print is sent through the press anywhere from 20-50 times to allow for the extensive layering effect. Colors are chosen based on if the layer is meant to fall back into the print, or to call attention to the letter shapes.



David Wolske

Bloomington, Indiana, United States

Bad at Maths No. 1

Relief, Letterpress from Wood
and Metal Type, and Rule
NFS

Artist Biography

David Wolske received a BA in Studio Art from Marian University, Indianapolis, Indiana, and an MFA in Graphic Design from Indiana, University, Bloomington, Indiana. His work is exhibited and collected around the world. He regularly teaches typography, graphic design, letterpress printing, and book arts classes and workshops across the United States. David's work reveals an affinity for handset wood and metal type, but also enthusiastically incorporates digital tools, computer software, and design thinking into a manual workflow that draws heavily on the traditions of letterpress and fine art printmaking.

Description of Process

Much of my artistic output explores the potential of letterpress printing as a medium for creative, non-commercial printmaking. I attempt to create abstract compositions that honor the history of wood type while striving to evolve and extend its visual vocabulary. Often over the past decade, this has been achieved through a process of addition, printing layer upon layer until the rectilinear nature of the process is concealed. In 2012 I began a series of subtractive experiments. I wanted to deconstruct letterforms and obscure recognition without compromising the integrity of moveable wood type as reusable modular objects. By combining my experience with cylinder proofing and iron hand presses with my knowledge of pressure printing and embossing, I developed a masking technique I call isotype printing. With this new method I subvert literal interpretation by isolating and layering the vertical, horizontal, diagonal, and curved components of typographical forms.



Richard Zeid

Evanston, Illinois, United States

Fractured: Vivian Meier

Platinum print and letterpress

\$950.00

Artist Biography

Richard Zeid is a designer/educator and avid printer at Hamilton Wood Type & Printing Museum. As a designer he works with clients ranging from not-for-profits to Fortune 500 clients. He is a tenured Associate Professor and teaches advertising and design at Columbia College Chicago. He also knows the secret of the Green Man.

Description of Process

This process for this piece was a most fortunate one. I came to know Jeff Goldstein, one of the leads of the Vivian Meier Project. He was getting ready to get rid of some not so perfect prints for the collection and I asked if someone used them, could they be spared the dumpster. He was good knowing they would not get into circulation as a print and was generous enough to give me two prints for my printing use. They came to be ripped prior to my printing as the printer of the platinum prints wanted them returned. Jeff refused and ripped them to show the printer they were destroyed. I then had to reassemble the print so that I could print on them and achieve the ripped effect myself. The final print is indeed in four ripped pieces.

